

DRAMATIC MIRROR.

Vol. XXIV., No. 618.

NEW YORK: SATURDAY, NOVEMBER 1, 1890.

PRICE TEN CENTS.

THE SHAKESPEARE PLAYS

(Two Replies to Ignatius Donnelly.)

I.—By CHARLES R. POPE.

In the interest of truth, I deem it my duty to call the attention of the many readers of *The Mirror*—especially of "play actors"—to the assertions made by Mr. Donnelly in his article on the authorship of the Shakespeare plays. These assertions are at variance with data that I take the liberty herewith to present.

I. Mr. Donnelly writes: "The plots of a number of the comedies and tragedies were derived from Italian works, of which there were no translations when the plays were written, so that there is a strong presumption that the author must have been able to read Italian." Further: "The play of *Cymbeline* was drawn from one of Boccaccio's Italian novels—untranslated at that time."

An early French miracle play and two French romances contain incidents similar to those in the English drama. The account of *Cymbeline* is found in Holinshed [Shakespeare Library by William Hazlitt].

Twelfth Night is founded upon two Italian comedies, of which there was no English version," says Mr. Donnelly.

According to Hazlitt, in his "Shakespeare Library," this play was founded upon Barnaby Riche's story of 'Apollonius and Lilla,' imprinted in London in 1581, *six years* before Shakespeare came to London. Hazlitt further says: "But, after all, Mr. Doce is probably right in assuming that Shakespeare derived his knowledge of these dramatic incidents, which he has turned to his own purposes, not from any of the Italian productions themselves, but from some intermediate work of fiction—no longer known—in which they were embodied."

"The Two Gentlemen of Verona," says Mr. Donnelly, "was taken from a work of Jorge de Montemayor, not translated until after the production of the play."

Flay, in his "Life of Shakespeare," says: "The immediate origin of the plot is unknown; parts of the story are identical with those of 'The Shepherdess Felsmena' in Montemayor's 'Diana,' translated in MS. by Yonge, 1583; and of Bandello's 'Apollonius and Lilla' in 'Rich's Farewell to the Military Profession,' 1581. 'Felix and Philomena' had been dramatized and acted at Court by the Queen's Players, 1584." Remember, Shakespeare did not arrive in London until 1586.

"The Merchant of Venice is based on 'Il Pecorone,' an Italian novel not Englished at that time," says Mr. Donnelly.

"The Merchant of Venice, or Jew of Venice, was no doubt founded upon an old play called 'The Jew of Venice,' by Dekker," says Flay—"Life of Shakespeare," page 107.

"Othello is taken from the Italian of Cinthio's *Il Capitano Moro*, of which no translation was known to have then existed." Here—so far as I know—Mr. Donnelly is right. However, to show how little Shakespeare was indebted to the novel, W. C. Hazlitt says: "In short the novel is in all respects a very poor and ill-constructed composition, and a comparison of it with Shakespeare's *Othello* illustrates most forcibly not only the exhaustless resources, but the wonderful judgment of our great dramatist." There is no doubt, in my mind, but that the story of the Moorish Captain was known to the Elizabethan playwrights, and it is quite probable that some friend of Shakespeare's—most likely Florio—furnished him with the translation. This, too, I find is Henry Irving's opinion.

Richard Grant White says: "Mr. Donnelly proved that the author of the plays had read the *Orlando Furioso* in the original Italian." There is an entry in the "Stationer's Register" for Dec. 7, 1593, for John Painter, thus: "The History of Orlando Furioso, one of the Twelve Peers of France, a Play-book." So that the author of the plays might have read this story in his own native English if he had a mind to.

We know from Ben Jonson that Shakespeare had "small Latin and less Greek." Yet with such learned and illustrious writers as Gower, Chaucer, Sir Thomas More, Sir Philip Sidney, Chapman and Francis Bacon, through whose teeming minds the wisdom of the Greeks and Romans was transmitted into the "well of English undefiled," these, with North's *Plutarch*, Holinshed, and the wealth of Italian literature already existing in English translations, together with the raw material of ill-digested plays that then held the stage, such a brain as his had no difficulty in becoming richly furnished with the jewels of philosophy.

In this connection I quote further from Hazlitt's preface to Shakespeare's library: "Those interesting and eminently useful men,

the early Italian novelists and story-tellers, produced an immense stock of workable and improvable matter, derived from Middle Age apoloques, actual adventures, and other sources which (filtered for the most part through English strainers) found its way to English readers and students of and before Shakespeare's day; nor in estimating that poet's ways and means, should it be forgotten that there was ready to an author's hand a certain proportion of what (from long naturalization) might be fairly treated as native folk, fairy and romantic lore, both in an oral and a printed shape, as it had come down transmitted from age to age."

Mr. Donnelly says: "The life of Shakespeare was in no sense a noble one," and then cites the apocryphal tradition that "he got drunk when a boy, and that his death was brought on by a drunken spree." These silly tales have long since been exploded.

It is true that he became rich from the success of his plays and as a shareholder in the Globe Theatre, and was, of course, beset by his unthrifty and impecunious townsmen for loans. In the kindness of his heart he assisted them, but he was not to be led or beaten out of his honest earnings. Still, I doubt if he, of his own volition, would have proceeded against these shiftless, dishonest debtors had he not been incited thereto by his cousin, Greene, the town clerk, who acted as his agent while his principal was away in London.

Surely, there is nothing ignoble in investing money honestly acquired in land in one's native town. Can any man have a higher or nobler purpose than to found a family and win the love and esteem of his fellow-citizens? All these Shakespeare had in an eminent degree. Yet for all this it is not, nor will it be claimed that this man of humble and obscure beginnings was that most detestable of beings a monster of virtue. There are spots upon the sun, yet it illumines the universe with its vivifying and eternal fire. Alexander the Great killed his old soldier friend in a drunken fury.

The Great Napoleon, if we credit Madame de Remusat, was, in his domestic life, guilty of petty meannesses that would have been contemptible even in a poor player, a pettifogging lawyer, or a trading politician.

Mr. Donnelly says: "He made false and fraudulent applications for a coat-of-arms for his father, and when it was refused him he proceeded to use it anyhow."

That great Shakespearean scholar, Frederick Carl Flay, in his "Life of the Poet" [see sec. I, page 25,] says: "John Shakespeare having applied to the Herald's College for a grant of arms, obtained this concession in October, 1596." Thus another calumny is nailed.

"Not one tradition has come down to us which ascribes to him a single noble or generous act," says Mr. Donnelly.

It is notorious to all readers of Shakespeareans that he extended a loving and much-needed, helping hand to Ben Jonson; introduced him to his fellow-shareholders in the theatre; assisted him in the production of his plays—even acting in them—notably in *Every Man in his Humor*, and yet for all this kindness, Jonson, not long afterward, showed his gratitude by satirizing his benefactor.

Jonson did not love Shakespeare, nor did he do him justice until he was dead.

But our poet was made of better stuff. His fellow-players—Barbage, Phillips, Bondell, Hemmings and Pope knew the man clean through and through, and loved him. To them he was "honest" and "gentle." Will Shakespeare, Augustine Phillips left him thirty shilling in his will to buy a ring. In July, 1614, John Combe, his life-long friend, left him a legacy of £5. This fact, according to Flay in his "Life of Shakespeare" disposes of the silly story that Shakespeare had satirized him in infantile doggerel.

The best and noblest men were his personal friends and associates, and loved to do him honor. The Earls of Southampton and Pembroke were his patrons. Even King James himself is said to have written him an autograph letter commanding the play of *Macbeth* to be acted before him. [Flay—"Life of Shakespeare."]

Mr. Donnelly says further: "But there is one other point that settles forever in my judgment the claims of Shakespeare to the plays . . . No tradition refers to him as a lawyer or a student of law, and yet nothing is clearer than that the author of the plays was an accomplished and learned lawyer."

That the author of the Shakespeare plays was saturated with the very essence of all law, is beyond question. Not Thales, nor Solon, nor Lycurgus, nor Montesquieu, better comprehended the essential spirit of the eternal equities. But I venture the assertion that the veriest country "jack" lawyer would have beaten him out of sight in practice.

What says that able and incisive Shakespearean scholar and critic, Mr. Appletton

Morgan—himself a lawyer? "The Merchant of Venice opens with a legal error. The bond proposed by Shylock and executed before an officer by Antonio, was not a 'single bond,' technically speaking. If it had been, the play would have stopped right there, and there would have been no necessity for either court scene or Miss Portia's periods, or her harsh and inequitable handling of poor Shylock, who would have simply taken his principal and gone, as he offered to do when he discovered the entire court packed against him. And the learned Bellario, instead of a second Daniel, a Jeffries, Scroggs, and an unreasonable young woman, all rolled into one. To me, the use of the term is only another evidence that no lawyer or lawyer's clerk ever revised the play or had an opportunity to remove the bad law and manifest inequity of Portia's eloquent performances."

"If a single man wrote these plays in which we find deliberate and indeliberate legal drift, how about the glaring and outrageous misstatements of horn-book legal propositions? In the trial scene, Portia is as punctilious as a Pennsylvania tipstaff to get the docket entries regular; but how would an English lawyer have made Portia's every single ruling the exact reverse of what the English law of Shylock's case was and is." And again: "A Shakespeare who had once been apprenticed to an attorney could not have put rulings which might have been, as I apprehend it, so emphatically reversed, into Portia's mouth."

I have pointed out the other perversion of legal rules at Portia's hands, not for the sake of interfering with the eulogies of that young lady as a sort of fountain and virgin mother of justice; but to suggest that perhaps after all the solution is simple enough. Perhaps we will come nearer the truth if we take Shakespeare to have been a dramatist, a practical playwright, one who sought for dramatic rather than for didactic or moral or psychological effects."

I will therefore conclude with the following syllogisms:

1. It has been shown in the foregoing that the author of the plays need not necessarily have been a profound or erudite scholar or master of many modern languages.

2. There is proof that nearly every play he produced had either been worked over before or the story or plot was ready to his hand.

3. His plays abound in glaring anachronisms—both in chronology and geography. Therefore, there is no reason why the man who had "small Latin and less Greek," who had but a smattering of modern languages, should not have written the plays.

Again:

1. There is no evidence to show that Shakespeare was a man of low, dissipated and sordid nature, or a fraud. He was honorable and just in his dealings, and a noble and generous friend. Therefore there is no impediment to his writing the play.

2. It has been shown that the real author of the plays could not have been a learned lawyer as he would not have been guilty of such apparent absurdities as have been shown from *The Merchant of Venice*. (Vide Appletton Morgan in "Shakespeare in Fact and in Criticism.")

3. Hence, it was not necessary for Shakespeare to have been a lawyer.

So that it follows incontestably that the man of Stratford could have written the plays that bear the name of Shakespeare.

II.—By J. A. WALDRON.

That it is easier to destroy than to create is a fact so well established of material things that it has passed into a proverb. But as this aphorism may relate to things that beget and nourish sentiment, and to the authority of their creation, after acceptance for ages by all grades of intellect, it is quite another matter.

Ignatius Donnelly fabricated a theory from known and speculative geology, evident and suppositions astronomy, folk-lore, myth and imagination (see his "Ragnarok") that the earth is in danger of destruction from a great and remotely-periodic comet, but the theory did not frighten his fellow-men into a stampede toward the anxious seat or change established methods of life and business. And his elaboration of a theory not original with him as to the authorship of the Shakespeare plays has not convinced any considerable number of those who have examined the question in all its bearings and analyzed the speculative nebula that envelops it that the work attributed to William Shakespeare was performed by Francis Bacon or by any other than its long-accredited author.

What Mr. Donnelly modestly blazons as his "Great Cryptogram," is unquestionably remarkable for ingenuity, but it will create no revolution of Shakespearean sentiment. It is phrased and fashioned in a dogmatic spirit for unquestioned acceptance, but it has been received with critical and disestablishing analysis in some quarters and with telling ridicule in others. Less clever men than Mr.

Donnelly have taken his cryptographic formula, applied it to inferior matter, and produced results quite as startling and plausible as those evolved by him. One genius, it is said, by application of the Great Cryptogram's system to the advertising signs in a certain line of street cars, demonstrated that these seducers of the unwary eye were written by Francis Bacon.

Mr. Donnelly's work in this mental field appeals to many like that of the prestidigitator in his trickeries upon vision. It may be called sleight-of-mind.

Something of the ultra-antagonism to Donnelly is illogical. But the extreme of opposition to him is paralleled by his own rashness and unfairness of statement. His method is vandalic. It is met by a commendable sentimentality that inherently opposes and condemns a destructive mind while it applauds and worships the creative intellect.

In a recent essay in *THE DRAMATIC MIRROR* Mr. Donnelly made an isolated but oracular reference to his cipher. He did not mention the man whom it was designed to doubly immortalize, though the article was all plainly introductory to his Baconic "demonstration." With the directness of a lawyer's brief, yet with the meagreness in relevant material of a pettifogger who in the absence of authority depends upon bald and bold statement, and the resonant and pompous malice of a prosecuting attorney who has an audience of wondering yokels and a pitiful object in the person of a shivering sneak thief in the dock, he proceeds to epitomize what he has set down at large in the first part of the ponderous volume in which he seeks to prove that William Shakespeare could not have written the Shakespeare plays.

The evidence and the argument "for the prosecution" have been exhausted. It is impossible, of course, to discover any new facts of Shakespeare, though new theories may be evolved. In all controversy on the subject old straw must be threshed again. But from the kernels to be found almost at random in the chaff upon the floor of the Shakespearean granary enough may be discovered to answer all that Mr. Donnelly advances; and thus, too, without reliance upon the well-worn maxim, as applicable in literature as in law, that possession and long acceptance are conclusive until proof to the contrary is forthcoming.

In his introductory remarks Mr. Donnelly admits the hostility of "play-actors" to his theory, and kindly forgives it as a "natural class feeling." In all his writings on the subject he, as a lawyer, in a lawyer's fashion, endeavors to establish that the Shakespeare plays were the work of a lawyer.

Fortunately the jury is composed of laymen.

Mr. Donnelly admits that resort must be had to circumstantial evidence, and says that "We have no declaration of Shakespeare himself that he did not write the plays, any more than we have any such declaration from him that he did." Was Mr. Donnelly ever read or heard of so silly a thing as an affirmative or a negative declaration of this kind by any author of anything more important than "Beautiful Snow"?

It was not required of Shakespeare. When he lived no question was raised of his authorship, except by such minor contemporaries as Greene, who was jealous of his genius and his vogue. There is nothing uncertain in the testimony of Ben Jonson, who was a close companion and rival of Shakespeare, and who, by application of the analysis born of every-day association to the master poet's plays, could easily have detected imposture.

That was an age almost barren of critical analysis and record, yet in the same degree as to-day, at least—perhaps in a greater degree because of the closer fellowships induced by a more free social system—contemporary knowledge of ambitions, style, productions and successes existed among these mighty poets of each other. They could identify work and estimate reputations; and they did.

Spenser, in 1591, characterized Shakespeare as

"The man whom Nature self had made To mock herself and truth to imitate."

and Chettle, the editor of the posthumous works of Greene, apologized for his author's spite by saying of Shakespeare: "Divers of worship have reported his uprightness of dealing which argues his honesty; and his facetious grace in writing, which approves his art."

Francis Meres, a learned and authoritative writer, "Master of arts of both universities," in 1598—about the time Shakespeare was buying land in Stratford with the earnings of his genius—placed him with Homer, Euripides, Aeschylus, Sophocles and Aristophanes among the Greeks; Virgil, Ovid, Horace, Lucan and others among the Latins; and Spenser, Sydney, Marlowe and Chapman among Englishmen. Meres then declared Shakespeare to be "the most excellent for tragedy and comedy" among native writers.

*"The Authorship of the Shakespeare Plays," September 20, 1890.

and no one of Shakespeare's illustrious contemporaries—some of whose plays alternated with his at the theatre—rode up to dispute this characterization.

Thomas Heywood—himself a giant in the literature of that period—spoke in his "Apology for Actors" of Metes as "an approved good scholar," and of his estimate of authors as "learnedly done."

The actual popularity of Shakespeare at the time is shown more clearly by other proof than by the testimony of his contemporaries. He was clearly a favorite of the court. Queen Elizabeth admired his work and patronized him, frequently commanding and approving his service; and there is probability in the tradition that to please the queen, who, having enjoyed Falstaff in the historical plays, wished to see the corpulent knight in love, Shakespeare wrote *The Merry Wives of Windsor*—or a sketch of it for dramatic show, elaborating it afterward—in a fortnight; though in complying with Elizabeth's humor he was compelled to resuscitate Falstaff and other personages whose death the exigencies of the soberer dramas previously written had rendered necessary. It is needless to cite the distinguished friendship with which Lord Southampton, a scholar and associate of the unfortunate Earl of Essex, favored Shakespeare, who chose him as the patron of his early work, or speculate at this point upon the manifold advantages, aside from those of countenance and material support, which resulted from such patronage.

But Shakespeare was the favorite of the people as well as of the court. This is established by the early and frequent editions of his plays called for long before the publication of a collection. He died in 1616. From 1597 to 1600 ten of his dramas were published, evidently with his consent, to say nothing of numerous surreptitious and unwarranted editions. Before the appearance of the collected edition of 1623 four editions of Richard II., six of the First Part of Henry IV., six of Richard III., four of Romeo and Juliet, and six of Hamlet were published. And that was not an age of popular reading or rapid printing.

These are but a few of the facts which can be cited to show that it was not necessary for Shakespeare to "declare himself."

The main proposition of Mr. Donnelly in support of his theory against Shakespeare is that "the plays show the most profound scholarship," and therefore that Shakespeare did not write them. One point advanced is the French in Henry V.

To argue after Mr. Donnelly's method, it would only be necessary to say that there is no proof that Shakespeare did not know French. But there are reasonable presumptions that he might have had all necessary knowledge of that language. When it is remembered that an American blacksmith (Elihu Burritt), noted for nothing else, mastered over fifty tongues and dialects, and that a schoolboy of average brightness can acquire a reading knowledge of French in six months, does the acquisition of a language—or of several languages—strike any intellect with reasoning power as a formidable task for one of a mentality easily proven of Shakespeare outside of his plays?

In speaking of "Shakespeare's education" Mr. Donnelly says:

"William Shakespeare, according to the traditions, left school at fourteen, and was then bound apprentice to a butcher; was repeatedly whipped and imprisoned for petty offenses, and was compelled to fly to London while still little more than a boy, for killing Sir Thomas Lucy's deer; and there he held horses at the door of the play-house, and became a servant and call-boy in the theatre, and finally rose to become a second-class actor. No tradition has spoken of his scholarly traits or studies. There is no tradition that he ever owned a book in his life. In Shakespeare's will there is no reference to any library, or books, or manuscripts, or plays. And yet, at the time of his death one-half of the immortal plays had never been published, and he left them to the chance of the original copies being burned up or torn up by his illiterate relatives. His daughter Judith, at the age of thirty-seven, signed her name with a cross."

Brief as is that synopsis, there is much of pure animosity in it, something extrinsic, and very little of convincing fact or fair statement. As to the most insignificant detail, that of the alleged illiterate daughter Judith, let Mr. Donnelly study a little more closely and philosophically the Shakespeare family history, and set against Judith the other daughter, Susannah, "who is recorded to have been witty above her sex, and wrote a firm and vigorous hand, as we may judge from her signature to a deed in 1639" (Knight).

As to the rest of it: Of the school that Shakespeare left at fourteen years of age, Malone, in Boswell's edition of Shakespeare, says that "other Stratford men educated at the same school were familiarly conversant with Latin, and even corresponded in that language," and Mr. Loft, in the introduction to his "Aphorisms," remarks: "Shakespeare had what would now be considered a very reasonable proportion of Latin; he was not wholly ignorant of Greek, he had a knowledge of French so as to read it with ease; and, I believe, not less of the Italian." Dr. Drake and Aubrey concur in this, and Harness, endorsing it, adds: "That Shakespeare should appear unlearned in the judgment of Jonson, who perhaps measured him by the scale of his own enormous erudition, is no imputation upon his classical attainments."

As to the butcher apprenticeship, which, with the rest of the argument advanced in this connection by Mr. Donnelly, is suggestive, in the manner of its presentation, of an indictment of one who was bound for Newgate and the gibbet, it may be well to remark that there is also a tradition that Shakespeare once taught school, an occupation more in sympathy with his career, conduced as it may legitimately appear, to the author of the Great Cryptogram.

Where opposing traditions are presented,

the jury must determine which is the more probable and credible. When opposing facts appear, they speak for themselves.

The statement of the absence of testimony as to Shakespeare's habit of studiousness and possession of even a single book must also be left for the intelligent reader to muse upon, for the present.

As to the absence of reference in Shakespeare's will to his plays, etc., that has repeatedly been explained by very probable theories of his theatrical partnerships.

In the third division of his argument Mr. Donnelly lays great stress upon the fact that "not a scrap of writing from the pen of Shakespeare survives except the three signatures to his will and one mortgage," and adds: "and these are plainly the work of an illiterate man."

It is presumed that the word "illiterate" was inspired by the cramped, irregular character of Shakespeare's autograph. Does Mr. Donnelly had many Spenserian signatures among the relics of those days from the hands of scholars and poets? And does he not realize that handwriting in that age, like orthography, was a fearful and a wonderful thing? And again, no doubt the scribes of the Elizabethan era were much prettier penmen than the poets, as the clerks and bookkeepers of this age surpass the verse makers and the book-writers in the shallow art of graceful calligraphy.

On the question of the missing manuscripts much can be said. One theory is that the great fire in London and two fires in Stratford may have obliterated these priceless treasures.

The late Don Boucicault, a very good authority on such a matter, cites the mutilation of manuscripts by the printers, who cut them up as they work upon them, as a probable explanation.

If these theories will not answer—and either of them seems sufficient—why cannot the disappearance of Shakespeare's original work be traced to the suppression of the theatre and the destructive war upon all its belongings inaugurated and prosecuted by the Puritans during Elizabeth's reign and Shakespeare's lifetime? And is it a matter to marvel at that none of Shakespeare's manuscripts survive when it is remembered that hardly a scrap of Molière's exists? And Molière, as Boucicault says, "lived in a period and amongst a people where literary eminence on the stage was recognized, and was the special favorite of a great monarch."

As to the meagreness of personal history of Shakespeare, Richard Grant White says: "We know more of William Shakespeare before he was forty years old than of Oliver Cromwell at the same age; than the Greeks knew of Achilles, the father of their tragedy, or of Aristophanes, the father of their comedy, two centuries after they died." And Hallam cites the even greater lack of record of Spenser's life.

By the way, did Mr. Donnelly ever think about the scarcity of manuscript remains of the older American writers?

While near Boucicault's name, it is proper to point the possibility—nay, is it not the rule?—of genius rising superior to and advancing from the elementary schools. In *The Dramatic Mirror* of Sept. 27, fresh upon his death, this was given in his own words of Boucicault's early school experience:

"There were seven or eight of us. I was the stupidest and worst of the lot. In vain the patient, gentle old man tried to find some way into my mind; it was a hopeless task. It was not there! It was wandering into day dreams and was not to be confined in a bare room, filled with grammars and slates. Oh, how I hated Latin! The multiplication table was a bed of torture! Oh for the sunny solitude of a dry ditch and a volume of 'The Seven Champions of Christendom'!"

This was the experience of a man called "the modern Shakespeare" by admirers. Picture the real Shakespeare, his mind intuitive to enough of the books placed before him by the masters of the grammar school at Stratford to enable him while still young to write "The Rape of Lucrece," a poem founded upon a legend of early Rome, and showing nowhere ignorance but throughout sound knowledge wedded to the originality, imagination and analytical grasp of nature that were subsequently developed in him to their highest type known of the mind of man; and imagine him again, roaming in obedience to a boyish curiosity and enterprise out of school in the richest region ever spread before a budding genius—a country whose people, castles, and historic towns, and romantic remains at once excited and satisfied the visual and incited the mental.

Within the scope of such a youth were the ancient town of Warwick; the site of the Castle of Richard, "the King maker," Coventry, the convent town, home of Lady Godiva, and the place of the famous meeting for intended battle of the dukes of Norfolk and Hereford, "immortalized in Shakespeare's Richard II.," and the scene of pageants which would excite the imagination of a willing; Kenilworth, where Lord Leicester's castle was the place of princely splendors and splendid entertainments to Queen Elizabeth, for whose pleasure the old Coventry Hock-play, of which Shakespeare might have been a wondering boyish spectator, was enacted.

These were the early opportunities of the man whom Donnelly exhausts in half-a-hundred words of criminal caricature.

How many Messomer-like touches of detail in subtlety of character, and Titianic strokes descriptive of genius may legitimately be thrown into and about the Hogarthian figure drawn by Donnelly and described as "Shakespeare!"

Follow the poet to London, where his industry and application won him standing and made his footing sure before his genius began to fructify.

Give credit, if you will, to the stories—they are but traditions—of youthful faults and weaknesses and errors and escapades in Stratford, and subsequent and mariner sins in London. They were no doubt committed, and no doubt greatly magnified by the

cumulative habit and exaggerative impulse and dirt-loving garrulity of gossip. Such as they were—and though they were greater—they are explainable in perfect consonance with this great genius as the natural and inevitable outbursts that relieved Shakespeare's too-quickly ripened physical organism and a precocious development and consequently intensified inquietude of all his mental attributes and powers.

An ocean, from the nature of its depths and breadths and forces, must riot when externals super-energise it. And what of an ocean when young?

Who can doubt that Shakespeare, a natural master of all the impulses and a reader of all the instincts of humanity, had the same intuition and receptivity of humanity's artificities?

Conceive him as a favorite in the court of a queen in whose reign literature was inspired and encouraged, the arts were fostered and extended, and commerce was established, mingling with courtiers and ambassadors and spurring and catering to their higher intellectuality while he was compelled to please lower mentalities in his plays; and imagine, if possible, that such a man—or any man—under the circumstances should remain in ignorance of polite literature! Such an atmosphere would magnetize a dullard.

The sun may take a season to germinate the seed and mold the form and paint the flower; but it glances at the sensitized plate and the image appears.

But it is easy to descend to the conceptive level of Mr. Donnelly and meet his subsidiary points about the foreign origin of the plots of Shakespeare's plays. In few of the stories used by the poet for his dramas has he employed more than a mere groundwork of the original. His period was not one of isolation for England. During a great part of it there was absence of war; and certainly the nation that could assemble 200 vessels and 15,000 seamen to repel the advance of "the Invincible Armada" could immediately before and after the disastrous adventure of Philip of Spain have boasted argosies of the arts of peace and international traffic.

There were travelers in those days; and if it were reasonable to believe that Shakespeare was incapable of acquiring languages it may be presumed, in the absence of translators, that he might have gained enough material for his purposes from the lips of the comers and goers at court, to whom comparative literary and dramatic discussion in those days of literary and dramatic note might easily have been a frequent pleasure. Or in the absence of this, from Ben Jonson or other associates whose scholarship never has been questioned, and with whom there is indisputable evidence that Shakespeare consorted familiarly.

Mr. Donnelly, whose researches should have been fruitful enough to fortify him against such a mistake, depends much upon the fact that "the author of the plays was familiar with Italian and Spanish proverbs," and therefore, again, that he was more learned than Shakespeare could have been. One can accept Mr. Donnelly's estimate of Shakespeare's learning, and destroy this point.

Of the thousands of proverbs in various languages very few have a well-defined and confined nationality; and many—perhaps a majority of those which can properly be called proverbs—are common to several languages and peoples. A cursory examination of Bohn's "Polyglot of Foreign Proverbs" will show this. A selection at hazard illustrates:

"Get a good name and go to sleep."
Has the Italian equivalent:
"Acquisti buona fama e metti a dormire."
and this Spanish:
"Gana fama, que no huesas de hombre."
and the Portuguese:
"Ganha fama, e deita a dormir."

"A bad compromise is better than a good lawsuit" has French, Italian, German, Spanish, Dutch, and Danish forms. "A hungry belly has no ears," can be found in French, Italian, German, Spanish, Portuguese and Dutch.

Strangely enough, "A fool is like other men as long as he is silent," is confined to the English and Danish, though something relative may probably be found in all languages.

Another argument made by Mr. Donnelly against Shakespeare—and it suggests his Baconian trend—is that the writer of the plays "added 5,000 new words" to the English language; and therefore, as before, that the writer was not Shakespeare. Was Bacon the writer? A little examination will dispose of this matter.

Shakespeare's originality and invention—or the originality and invention of the man who wrote the plays—must have been as notable in the linguistic as in all else. Bacon, of course, must submit to the same tests that are applied to Shakespeare. According to Donnelly and other Baconians, their author wrote the plays and refrained from acknowledging them through fear of social and political embarrassment. (The unreason of this "reason" will not now be commented upon.) As a matter of fact, Bacon's acknowledged writings—those on which he was willing to rest his literary reputation—are quite as voluminous as Shakespeare's. Bacon never has been accused of curbing his imagination, or restraining his literary ingenuity, or repressing his creative faculty in these proudly declared works. If he was a maker of language, it would be as apparent in his unquestioned writings as in the plays if he wrote them.

Mr. Donnelly's statement that "the writer of the Shakespeare plays" added 5,000 words to the English language is made on the authority of the scholars who are preparing the new English dictionary, estimated on an examination of the first 200 pages of that work. And it not occur to the ingenious deviser of cryptograms and cometary theories that it would be a very good test of his whole Baconian device to note the relative degrees in which the English language

is indebted to Shakespeare and Bacon by a like examination?

The first 200 pages of the "Century Dictionary," a work now making in this country, which many American scholars will be willing to submit to a comparison with any lexicon, reveal something bearing on this proposition quite as startling as Mr. Donnelly's cipher, and far more suggestive, significant and conclusive.

In these 200 pages of the "Century Dictionary" the credits to Francis Bacon number TWENTY-NINE, while the authoritative references to William Shakespeare number THREE HUNDRED AND FIFTY-THREE!

What does a cryptogram, a puzzle, an accident or a trick or coincidence of typography amount to when set by the side of such a Fact?

The rainbow, brilliant and chromatic, arrests attention for a few moments and challenges wonder. But the fixed, determinate, unchangeable blue of the sky suffers nothing from the vapors that may for a time obscure it.

It is not worth time to pay attention to the monotonous vituperation—it is nothing else—with which Donnelly's argument is interlarded. He iterates the tradition of drunkenness and endeavors to make Shakespeare's thrift an offence.

And chuck of a lawyer abusing a man—and a dead man at that—for bringing a lawsuit to recover on a lawful claim? Mr. Donnelly calls Shakespeare "a fraud," too, because he applied for a coat-of-arms for his father, and is wrath because the application was granted and the insignia placed by Shakespeare's relatives over his remains at Stratford!

There is something more than tradition to warrant the decoration of the Shakespeares. According to a pedigree of the family "collected from authentic records by John Jordan of Stratford, 1796," a diagram of which with data was printed in "Dramatic Table Talk," vol. 3, published by John Knight and Henry Lucy in London in 1825, "John Shakespeare, born about 1472, for his services to Henry the Seventh, was rewarded with lands and tenements in Warwickshire."

And this act of Shakespeare—at the worst but a foible akin to the adornment of the person with showy clothing or the fingers with rings—undertaken for another, Mr. Donnelly cites with his "proofs" that William Shakespeare did not write Shakespeare!

Right here why not quote a few lines from the epitaph on Shakespeare written by Milton, to illustrate the different lights in which men are regarded by their fellow-men?

What need my Shakespeare for his honour'd bones
The labor of an age in piled stones,
Or that his hallow'd relics should be hid
Under a star-vaulting pyramid?
Hear son of memory, great heir of fame,
What need'st thou such dull witness of thy name?

And this from Ben Jonson:
If I thought my judgment were of years,
I should commit thee surely with the poets,
And tell how far thou didst out live outtime,
Or sporting Kyd, or Marlowe's mighty line.
And again, this, from Ignatius Donnelly:

We know his whole biography: (1) leaving school at fourteen; (2) butcher's apprentice; (3) poet; (4) runaway; (5) horse holder; (6) "servitor"; (7) call-boy; (8) actor; and (9) manager.

The pertinency of contemporary observation and knowledge will not again be insisted upon.

Mr. Donnelly's concluding point—and one which arouses all of his "class feeling"—is that the legal knowledge displayed in the plays proves that a lawyer wrote them; and Shakespeare, he says, was not a lawyer. The opinion of Lord John (Chief Justice) Campbell, who also may have had a touch of that feeling which makes legal gentlemen kin, is very much relied upon by Mr. Donnelly and other Baconians to establish this theory.

Lord John, among other things, says that "Whenever Shakespeare indulges his fondness for law forms he uniformly lays down good law." Unhappily for the rest of mankind, lawyers seldom agree upon anything. There are lawyers who say that the legal complications and involvement in "The Merchant of Venice," a play in which the law is vital to the interest, are decidedly romantic and clearly illegal.

Mr. Donnelly assumes, in line with the rest of his argument, that Shakespeare knew no more about the law than he did about electric voltage. What are the "traditions?"

Greene and Nash, in their zealous libels upon Shakespeare, or rather Nash at the instigation of Greene, referred to Shakespeare as one who had left "the trade of a Novemur" "to busy himself" in the play-maker's art, in which he eclipsed those worthies. The term "Novemur" in those days was popularly descriptive of a lawyer's clerk.

Chief Justice Campbell, who studied the traditions, also had this to say, though Mr. Donnelly does not quote it: "Were an issue tried before me, as chief justice, at the Warwick assizes, whether William Shakespeare was ever a clerk in an attorney's office, I should hold that there is evidence to go to the jury in support of the affirmative."

There was a court of record at Stratford in Shakespeare's time. Does Mr. Donnelly pretend, even though he may reject the theory of Shakespeare's notarial or legal apprenticeship, that it is impossible that as a boy he may have attended that court as a spectator, in a village in which the sitting of such a body was welcomed as an excitement? If this be granted—who would not grant it?—where is the limit to possibility?

Picture Shakespeare as a lad, eager, wide-eyed, alert, quick to catch the quaint verbiage and the impressively-phrased principles of law that would appeal the stronger to his young fancy because accompanied by the pompous and circumstantial machinery of such a tribunal. His "vivid, lambent, quick-breeding conception" receiving, digesting and reserving for future application in figure, metaphor, parallel, analogy and simile those

*NOTE.—The author of this paper has in preparation, for publication, an elaborate linguistic analysis based on the above idea, which, with relative matters, he believes will not only demonstrate that Francis Bacon could not have written the Shakespeare plays, but will also exhibit Shakespeare as a new and remarkable lights as a language maker and in his linguistic relations to the other writers of his period.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, 25 cents per line for three months.
Two-line ("display") professional cards, 25 cents for three months; 25 for six months; 25 for one year.
Managers' Directory cards, 25 cents per line for three months.
Open Time announcements, 50 cents for one date and 25 cents for each additional date—one insertion.
Reading notices (marked "R") 50 cents per line.
Advertisements received until 2 P. M., Tuesday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION:

One year, \$2; six months, \$1; three months, 50c.
Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage pre-paid.

The Dramatic Mirror is sold in London by our agents, the International News Company, 20, Abchurch Lane, at Low's Exchange, 40, Chancery Cross, and at American Newspaper Agency, 5 King William Street. In Paris at the Grand Hotel Klugman and at Brenet's, 17 Avenue de l'Opera.

The Trade supplied by all News Companies.
Remittances should be made by check, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK - - NOVEMBER 1, 1890

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—PAUL JONES, 8 P. M.
HJOU THEATRE—THE CITY DIRECTOR, 8 P. M.
CINCO—POOR JOHNNY, 8:15 P. M.
FOURTH ST. THEATRE—BLUE JEANS, 8 P. M.
FIFTH AVENUE THEATRE—MR. AND MRS. KIDNEY, 8 P. M.
GARDEN THEATRE—SUNSET AND THE BLUE, 8 P. M.
GRAND OPERA HOUSE—ONE HOUR, 8 P. M.
HARRISBURG'S OPERA HOUSE—ENGINEERS, 8 P. M.
M. S. JACOBY THEATRE—OLD COUNTRY SHOP, 8 P. M.
ROSTER AND BIAL'S—VARIETY AND COMEDY, 8 P. M.
LYCEUM THEATRE—MISTERS OF WOODROW, 8:15 P. M.
NEW PARK—HENDON HEDGON, 8:15 P. M.
PEOPLE'S THEATRE—THE PLUMMER, 8 P. M.
PROCTOR'S THEATRE—MEN AND WOMEN, 8 P. M.
STAR THEATRE—THE SHERMAN, 8 P. M.
TOSNY PARKER'S THEATRE—VARIETY, 8 P. M.

PROFESSIONALS INTERESTED.

MANY New York actors and managers are taking an interest in next week's municipal elections. A large number have applied for the People's Municipal League's leaflets and campaign literature at THE MUSEUM office, and signified their intention to cast their ballots in favor of a pure and efficient local government.

That this commendable interest in our city affairs is unusual is shown by the numerous inquiries we received from professionals last week as to the location of the registry and polling places in their districts.

Under the Tammany misrule managers and actors have shared in the general sources of discontent.

The P. M. L. is not a party organization. Its membership is composed of democrats and republicans alike—citizens who, irrespective of national political faith, want New York released from the clutches of a powerful gang of spoilsmen.

Don't neglect to vote next Tuesday, and don't fail to vote according to the dictates of conscience and duty.

BOSTON took the bull by the horns in The Clemenceau Case. It shut up the theatrical shop where the offensive show was being given and set an example that puts New York to the blush—if New York can blush, which sometimes seems doubtful.

ABUSE, or misuse, of discretionary power is the surest sign of a magistrate's unfitness for office. Mayor GRANT's arbitrary refusal to license WORTH'S Museum was such a sign. But he has given many others like it during his sojourn in the City Hall.

REPRESSION is an excellent quality in the modern performance, but many professionals do not favor it on salary day. The repressed blue envelope is a sad and sorry sight.

FOR once, American plays have the floor. How long will they keep it?

THE NEW YORK DRAMATIC MIRROR.

PERSONAL.

KENWARD.—Edith Kenward, who made the hit of Dr. Bill by her "Kangaroo" dance, will leave for England on Nov. 9 to appear in a new play in London.

ETHEL.—Mrs. Francis W. Tracy (Agnes Ethel) was married on Tuesday last to Clinton Rondebush, of this city. The couple have gone to Europe to spend the honeymoon.

KENT.—Charles Kent, the well-known leading man, has been engaged to play Pierre in The Clemenceau Case. An idea of Mr. Kent's versatility is revealed by the fact that he gave as much satisfaction as Miles Hendon in The Prince and Pauper, as he did by his clever character work in The Henrietta.

THOMAS.—When Augustus (no longer the abbreviated "Gus") Thomas responded to a call after the third act in Reckless Temple on Monday he looked solemn enough to have been the author of the "Elegy in a Country Churchyard."

POPE.—Charles R. Pope will lecture on the Shakespeare-Bacon-Donnelly controversy before the Goethe Society of this city at the Hotel Brunswick next Monday night.

BLAINE.—It is said that Mrs. James G. Blaine, Jr., will join the Kendal company at the end of their season here. She is now copious and, it is reported, is able to walk without the aid of crutches.

PLYMPTON.—Eben Plympton left for Boston at midnight on Monday, to take Jack Mason's place in the old comedy revivals at the Museum. Mr. Plympton will have to sacrifice his Vandyke beard for this engagement, but the loss will not be regretted by his friends. It is not becoming.

HOWARD.—Joseph Howard, Jr., with his sea legs still under him, was in the van of the first-nighters at the Standard on Monday evening. His trip to England was a flying one.

RIDDLE.—There was a fuss at Niblo's last week. Mr. Lackaye understood that he was alone to be featured. Miss Turner had also a special line on the bills. Miss Fischer objected to any other feminine Nibloite receiving a distinction that was contrary to her agreement. Trouble was imminent for a time, but the matter was finally smothered over and adjusted.

FLEISHMAN.—Mr. and Mrs. I. Fleishman, of Philadelphia, will celebrate their silver wedding on Wednesday evening, Nov. 5, at the New Park Theatre in that city. Another instance of long and happy married life in the theatrical fold.

PALMER.—A. M. Palmer, on Monday, moved to town from Stamford for the Winter.

WILLARD.—E. S. Willard's arrival was not marked by the usual torrent of interview gush. He is a modest man who evidently intends to let his acting do whatever talking is necessary. He is certainly a novelty in transatlantic visitors.

FALLO.—The paragraph, now going the rounds, to the effect that the Duke and Duchess of Marlborough misbehaved to such an extent while occupying boxes on two occasions recently at the Lyceum and Madison that the audience hissed them indignantly is false. It is hard to say anything untrue of the British aristocracy nowadays, but this case is an exception.

WILDER.—Marshall P. Wilder has a new stock of stories. He has advanced to that entertaining point now that he can do anything from a comic song to a shirt dance. His engagement book is filled for weeks ahead, and the popular little humorist's business is booming.

HOLDING.—John R. Holding, the present musical director at Proctor's Twenty-third Street Theatre, filled the same position at the People's Theatre during the past five seasons. He has had an experience of twenty years as an orchestral leader. It is unfair to sink Mr. Holding's orchestra—or any other orchestra—into a pit beneath the stage. No band can do itself justice in that location. It would be better to do away with music altogether than ruining it by the burying process.

QUERY.—Does Mr. Mansfield go so far in his endeavor to prevent a true picture of the times in which the action of Brummel takes place, as to make his pronunciation of English conform to the usage "of the period?" It would seem so, as his pronunciation now and then is archaic. Immediately, for example, he pronounces as, according to Walker, it was pronounced in Brummel's time.

ELLISER.—Elic Elliser, who is now in the South, is a sufferer from facial neuralgia. The distressing malady, however, does not conquer her professional exertions.

SOTHERN.—E. H. Sothern and his coadjutors will enjoy a week's rest at the close of their Lyceum engagement.

HILL.—Caroline Hill gives the most interesting performance in Reckless Temple. This admirable actress is seen too seldom on the metropolitan boards.

WALDRON.—J. A. Waldron, of the Albany Journal (not the Express) was in town on Monday. He is at present concerned in an important literary production.

PATIL.—Adelina Patti, in a letter to a friend in this city, denies, under her own signature, that she intends to return to this country.

STANHOPE.—Adeline Stanhope has just concluded a special engagement with The Dead Heart company and is now looking for parts to play in near-by cities. Miss Stanhope loves her home too well to leave it for a whole season.

DAUVRAY.—It is said that Helen Dauvray will close season and reorganize The Whirlwind company unless the piece enjoys a better patronage in Boston than it had in New York.

CARLYLE.—Marie Carlyle sprained her ankle a short time ago, but she is now entirely recovered.

OBITUARY.

George M. Baker, the writer of numerous plays, died last week at his home in Barnstable, Mass., after a prolonged illness. Mr. Baker was born in Portland, Me., in 1832, and was educated in Boston. His literary tastes led him to enter the publishing business, and for many years he held a responsible post in the publishing establishment of Lee and Shepard, during which he read all the manuscripts and supervised the general make-up of all the books published by the firm.

It was as a dramatist, however, that Mr. Baker made a name for himself. The success of his first farce, called Wanted A Male Cook, when performed by the Aurora Dramatic Club, encouraged him to write a series of seventy-nine farces and comedies, principally for amateurs. These plays became very popular with amateur societies in the East, and many of them are still performed by professional companies in Western towns.

The best known of his pieces are Above the Clouds, Among the Breakers, Down by the Sea, Better Than Gold, Nevada, Rebecca's Triumph, and Bread on the Waters. The last play from his pen, Comrades and Messmates, is a three-act drama, and is said to have been written in the leisure moments of a fortnight. He edited a collection of amateur dramas, wrote two novels, "Running to Waste" and "Something Better," and brought out a series of popular ballads.

Mr. Baker was decidedly gifted as an amateur actor, and at one time almost decided to adopt a stage career. He made a tour of New England cities in a lyceum entertainment called Too Late for the Train, in which he gave recitations, and Henry C. Barnabee, the popular comedian, interspersed his specialties. He was also instrumental in bringing forward in Boston Julia Gaylord and Fanny Davenport.

Thirty-five years ago Mr. Baker married Emily Bowler, of Boston, who, with two daughters and one son, survives him.

Alice Gray, of the Held by the Enemy company, died at Bridgeport, Conn., on Saturday last, of apoplexy. She was taken ill on the Monday previous and sent to the hospital on Tuesday. Miss Gray was an old-time actress. She made her debut in the Federal Street Theatre, Boston, the city of her nativity, at sixteen. She was fifty-seven years old. At one time she was a member of Daly's company.

"BY FAR THE BEST."

Buffalo Courier.

THE MIRROR is making extraordinary preparations for its next Christmas number, and it will unquestionably be a credit to its editor, and to the theatrical profession, of which it is by far the best and brightest representative among American dramatic journals.

PLAY TITLES.

Entered in the Office of the Librarian of Congress, October 6, 1890, and recorded exclusively by The Dramatic Mirror.

A PUT UP JOB. A farce-comedy in three acts. Translated from the French by Henry J. Farnie, and rewritten and adapted for the American stage by Joseph Smith.

BEASTLY DEL SAKIO, or a Corsican Oath. By Melville L. Severy.

THE LAST WORK. A comedy in four acts. (From the German of Franz von Schöthan.) By Augustin Daly.

THE RUNAWAY MATCH, or the Strange Adventures of Mr. and Mrs. Honeymoon. An escapade in three catastrophes, perpetrated without malice or offence by Estelle Clayton.

THE BOMBARDMENT OF ROME. A drama in four acts. By J. A. Redard.

TURNPIKE TAVERN. A comedy-drama in four acts. By John J. Brown, Jr.

WHITE, CRIMSON AND BLACK. A play in four acts. By Arthur J. Westermayr.

THE GOVERNORS. An American comedy-drama in four acts. By Edward J. Swartz.

PONY WANTS A CORNER. By W. Alexander Stout. Copyrighted by P. Garrett & Co.

ARE THEY PIRATES?

The Edwin Houghton company are reported to be pirating Cheek and Ranch in Canada, playing the latter piece under the title of The Drover's Bride.

J. C. Lewis is reported to be playing Frank Jones' Si Perkins under the title of Si Plunkard throughout Ohio. Lewis played the same piece last season.

The Barrymore Dramatic company are sending their circulars to managers in Illinois. The Barrymores state that they "give a first-class presentation of Little Lord Fauntleroy."

Charles W. Russell, who gives his permanent address as 137 Wyona Street, Brooklyn, has been writing for dates to Southern managers offering to produce Whiss, Little Lord Fauntleroy, The Irish Detective, A Southern Beauty, etc. Anna Deane plays the leading roles in Russell's company.

INSIDE INFORMATION.

Baltimore American.

I cheerfully Goodwin discusses "The American Libretto" in the current DRAMATIC MIRROR, and his pleasantly written paper is permeated with a strong flavor of autobiography. He thinks the librettist occupies a very subordinate part in the representative comic opera, and frankly says that adapted French books are preferable to native original ones. In the course of the article he gives some interesting information of the "inside" composition of songs and managers. Kate Field, Clyde Fitch, the author of Beau Brummel, Jerome K. Jerome, the rising dramatist, and William Crane are among the writers from whom contributions are promised in this interesting department of THE MIRROR.

THE HANDGLASS.

"BINKS—"Don't you think that Lihmite looks like a man with a past?"
"Bjones—"He has one. He was in Daly's company until last year."

"HISBURN—"De Leads, what is your idea of heaven?"
"De Leads (promptly)—"A stage with three centres."

"TORY" say that Muldoon and Kilrain have been offered a stage engagement to appear together in a comedy drama with a strong love story running through it.

THEATRE life has its ups and downs, there is no denying. The Lone Fisherman of Rice's Evangeline company, who used to make the boys in the gallery laugh by his unprogressive walk across the stage, ran amuck in Reading recently, and sent one of the chorus men into convulsions with a blow because the man refused to assist the L. F. in his act of riding the whale.

ELMER LESLIE has been kissed by the President, and Baby McKee is in the dumps.

THE ACTOR'S LAY.

The way was long, the wind was cold,
The actor was infirm and old,
But he sped alone on the railroad track
And he never smiled nor once looked back.

For off in the town he had left behind
With its whistling, whicker-fluttering wind,
He had seen an omen of all things ill,
A weird, many-tined hotel bill!

EXTRACT FROM A GEORGIA PAPER.—"Mrs. Lillian M. G., who, on July 7, stabbed her husband with a toy dagger, inflicting a fatal wound, was acquitted yesterday. She now proposes to go on the stage."

MRS. MADISON SQUARE—"Yes, I always take Cedric to see those child-dramas. I think they help to form his mind."

CEDRIC (appearing in the doorway):—"Mom, that old yellow-eyed cook just refused to give me another cake, and I'm goin' down stairs to knock spots out of her."

"THE KREUTZER SONATA" has been declared by critics to be one of the purest and least suggestive of musical compositions. Now one of those people who are always wanting to know, asks if the tune of "Boulanger" isn't decidedly improper?

A STARTLING Herald headline a few days ago read: "Corinne is Crazy," but it turned out to be a little Rhode Island girl, and not the petite actress. We have heard of Corinne being presented with diamond lockets, contemplating marriage, celebrating birthdays and learning Spanish dances, but all of these reports argue that she is level-headed to a fault.

As actress, while traveling toward the setting sun a few weeks ago, left a satchel with all her diamonds on the chair of the drawing-room car for an hour, came back and discovered the bag still in its place. This item is worthy of that tired heading, "Strange, if True."

IN THE ORCHESTRA CHAIRS.

SOUNDED—"Well, I am about crushed to death. There is a fat man on my right, a large hat in front, and a man's coat all over the back of my chair."

GRUNTEM—"Well, these are the press seats, you know."

TINES TO THE PROPERTY MAN.

Oh, thou who tend'st our trunks with loving hands,
Fondling each battered box with gentle care,
Dost never lose thy equilibrium,
And gnash thy store-made teeth, the ringlets tear
Off as I gaze upon thy massive cheek
And see thee lightly toss my trinket by,
I long to throwme at thy ditty feet
And beg for mercy with a heart-felt sigh.

A NEW YORK MUSEUM advertises "a bevy of twelve beautiful Indian maidens, attired in barbaric grandeur." This sounds a little similar to the costume worn by the young woman who appeared wearing a blue ribbon round her neck and a bewitching smile!

MUSIS, the Belgian violinist, expresses himself as being more in love with America than ever. Very good of him, but America has become so accustomed to the adulation of foreign artists who come over here to make money that it is getting just a little tiresome.

BLOOMIE CORVETHE (moody)—"I'm tired of life. There's nothing left to live for!"
PROPERTY MAN (encouragingly)—"Don't say that. Dye your hair and become a Spanish dancer. They're all doing it."

The ballet at the Metropolitan this year will have eighty dancers, says a Sunday paper, "sixty in the ballet proper and twenty extras." By the way, which is the ballet "proper"—it's so awfully hard to tell.

It was an evening-extra first-edition that was announcing a list of operas, and instead of "Bisetti's Pearl Divers" said "Pat Divers."

A SANDBONE valued at \$140 was stolen recently from the Masonic Temple at Louisville. It was the property of the Noss family, who were filling an engagement at that house. H. Noss writes that the management should place a doorkeeper at the stage door, which is too convenient of access from a public street.

THE USHER.



In 'The Usher'—
Mend him who can't. The ladies call him sweet.
—LOVE'S LABOR'S LOST.

The suggestion of a Boston paper that a theatrical censorship is needed in this country will find little favor.

I do not think the proposal a compliment to American taste and the self-respect that every good American is bound to feel.

We are not children; we are not weaklings, unable to distinguish between what is good for us and what is not.

The papal censor plan may be necessary in monarchical England, Germany and Russia, and in the baby republic of France. We have done very well without it here for a matter of a hundred and odd years.

When an indecent exhibition, like that which caused the Boston Park Theatre to be closed recently, comes along the power, of the authorities, under our license system, answers the purpose satisfactorily.

The rhetoric of the nomadic manager is sometimes startling.

This gem occurs in a handbill describing the accomplishments of a new Western star.

"While en route in New England Miss Blank was the honored guest of many leading statesmen's ladies. Her many receptions were all affairs long to be remembered as roses scattered on the high road of success. At her present home she is a leader of society, and enjoys the sobriquet of being considered one of the fashion-plates of the elite."

The manipulator of this fashion-plate of the elite has caught the idea, as it were, but he has not yet acquired the degree of *finesse* that has crowned with success the fictional deities of some of the more practiced "boomers" and "hustlers" of this feverish dramatic era.

George Rackus, of the Aunt Jack company, spent his last vacation in the West. There he met one of the several millions of young girls who think they have a "call" to embrace the profession.

She began by saying—as others have said before—that she had a great fondness for the stage and everything connected with it.

"Have you ever acted?" asked Rackus.

"Never."

"Did you ever play with amateurs?"

"No."

"Have you recited in public?"

"No, but I've read *The Mirror* for three years."

The two scholarly replies to Mr. Donnelly's paper, which occupy several columns of this issue, should be read carefully by every thoughtful actor.

The dispute concerning the authorship of the Shakespeare plays is an old one, but these able essays will throw a new light on the absorbing subject.

Because he was an actor, Shakespeare—the man—is dearer and nearer to actors than to any class of Shakespeare students.

They are as jealous of his honor as they are proud of his profession, and however skillfully Mr. Donnelly endeavors to support the Baconian theory (and let it not be forgotten that that theory bears the impress of honest conviction as well as able demonstration) his iconoclasm necessarily is viewed with disfavor by the players.

That they may understandingly follow the discussion—which is by no means ended yet—the articles in this *Mirror* should be read and digested.

Mr. Donnelly's reply to his critics may be expected before long.

The October number of the *Revue d'Art Dramatique*, of Paris, contains a sketch of Dion Boucicault, abridged from the biographical account published by *The Mirror*, together with a translation of "My First Play," the autobiographical article given in the same issue of the paper.

Mr. Boucicault's sentence "He slung himself into a pea-jacket," is rendered "*Il endosse une jaquette à pois*," which re-Englished means a jacket of peas.

But in spite of this amusing bit of literalism the sketch reads as delightfully in the *Revue* as it did in *The Mirror*.

Joseph Arthur is being deluged with letters whose writers claim to have thought of the buzz saw effect before it was utilized in *Blue Jeans*.

That is not a novel experience for the author or manager who makes a hit in a new direction.

It is not at all likely that the indignant buzz-saw claimants will give Mr. Arthur serious trouble. On the contrary, if they attempt to make capital out of his success by infringing his rights, he will promptly stretch forth the restraining arm of the law.

I have seen the original design of the buzz-saw mechanism, which is probably the most complete and ingenious invention ever devised for a dramatic purpose. It is covered fully by patents.

Mr. Arthur and an expert spent two days searching the records of the Patent Office to discover whether a similar effect had been patented before. No reference was found, and the rights, therefore, are not open to legal question.

Mr. Arthur tells of an amusing conversation he overheard the other night on Broadway. Two tough-looking "statues" were the speakers.

"Soy," said one, "Did yer ever see such notices as *Blue Jeans* got?"

"Wot's eatin' yer?" pithily remarked the other. "Der play is yell!" Dem two fellers bought de hull press.

As there are some valuable newspaper properties in this city, Mr. Arthur thought these Diogenes observers of theatrical life credited Mr. Rosenquest and himself with too much wealth.

There will not be this year a pleasanter Christmas surprise than the Christmas *Mirror*.

As its multifarious features are brought together they justify fully *The Mirror's* promise that the 1890 holiday number will leave the best of its forerunners in the shade.

The improvements in the form of the publication are sweeping. It will be a veritable *édition de luxe*.

A WORD IN SEASON.

Advertisements intended for the best of all the Christmas *MIRRORS*—which will appear early in December—should be sent in as soon as possible.

No wideawake theatrical advertiser can afford to be unrepresented in the most valuable medium in the world.

The rates for this number are: One page, \$10.00; Half page, \$5.00; Quarter page, \$2.50; smaller advertisements, twenty-five cents on a page line.

Special positions, if ordered later than November 8, will incur an extra charge. Pictorial advertisements will be prepared by special arrangement, if desired. The magnitude and elaborateness of the number will necessitate sending it to press several weeks before the date of publication. Advertisements, therefore, must reach us in good season. Further information furnished on written or personal application to the business manager.

GOSSIP OF THE TOWN.

FRED. F. PLATT, the representative of A Social Session, was in the city last week. He reports that since A. V. Gibson, the author, re-wrote A Social Session the business has been most satisfactory, so much so that the company's bookings cover ninety-four weeks.

After completing all engagements on the New England circuit, the company will appear in Pennsylvania towns till Nov. 20. Then the company is to make an extensive tour through the Western and Southern circuit.

On returning from British Columbia the present season will close in July on the Northern Pacific route. The ensuing season will open in September, 1891, in Michigan.

RICHARD QUILLER, one of the favorites of Harrigan's company, has been re-engaged and will resume his position at the opening of the new theatre on Dec. 15.

CHARLES HARRIS, H. Cane, E. W. Gardner and S. Matthews, who are to appear in support of E. S. Willard in *The Middleman*, arrived from England on Saturday last on the City of Chester.

HUBERT WILKE, who is noted for his good work in comic opera, is open for either dramatic or operatic engagements. Mr. Wilke is also ready to produce two new plays, or he may possibly resume his starring tour. It will all depend on circumstances.

THE Harry Pepper Ballad Quartette and Operetta company is the name of a new organization that is winning attention. Mr. Pepper has succeeded in getting together a number of accomplished vocalists, including Zelma Rawlston, Anna G. Murville and J. Matthews. On Thursday last the company furnished the musical portion of a meeting of Los Independientes at Hardman Hall.

The Quartette was enthusiastically received, and the performance closed with a musical lesson, in which he was assisted by Zelma Rawlston.

On PROCESSION, Matthews and Jessop's comedy, will be produced by W. H. Crane at the Star theatre next month. It will be presented at a special matinee.

THE members of the Marie Wainwright company have subscribed \$25 to be presented to the heroic elevator boy of the Leland House, at Syracuse, N. Y. A number of the members of the Cora Tanner and Louis Aldrich companies owe their rescue to the boy's bravery.

ALBERTA GALLAGHER is reported to have received an offer to star in the legitimate drama on the New England circuit, at popular prices.

A PROFESSIONAL matinee of *Blue Jeans* will be given at the Fourteenth Street Theatre to-morrow (Thursday).

MANAGER MILLARD is arranging to give Harrigan's play, *The Blackbird*, a strong production on the road.

WILLIAM FAVERHAM, of the Lyceum Theatre forces, is winning deserved praise on the road for his clever work in *The Prince* and the Pauper.

It is said that arrangements for the production of *The Merry Monarch* in London have been made.

Two rehearsals of *The Witch* are being held daily at the Frohman Dramatic Exchange. The first production of the play will be given at Proctor's Theatre, Bridgeport, on Nov. 10.

C. B. JEFFERSON and Klax and Erlanger have arranged with Eugene Tompkins for the American and Canadian rights to *The Soudan*, to commence on Aug. 1, 1892, and continue for two years from that date.

FRANK B. RHODES, the lightning drummer-major of the Uncle Hiram company, was presented at Saratoga Springs the other night with a handsome gold medal, the donors being his musical friends in that vicinity.

DR. CHARLES L. HOWARD has taken office room at No. 4267 Broadway.

LESLIE VICTOR, late of The Sweet Laven-der company, has gone into business in New Orleans.

MARCUS MAVER has a five years' contract to assume the management of Fanny Davenport. He will commence work in that capacity with the production of *Cleopatra* in New York city this Winter.

CLYDE FLETCHER has written a play entitled, *Frederick Lemaitre*, for Felix Morris, of Rosina Vokes' company. It will be produced at the Tremont Theatre, Boston, on Nov. 10.

CHARLES H. HICKS is no longer connected with the Frohman Dramatic Exchange.

JESSIE BONSTELLE'S Thistle-down company closed for three weeks at La Salle, Ill., recently, preparatory to opening in Chicago for a run. According to a letter from the star, the sudden closing was due to a will litigation of which E. D. Castleton, the manager, was the defendant. Miss Bonstelle, the author and owner of the play, is at her home in Rochester, N. Y.

THE statement that Charles D. Kellogg, the whistler, is with the Hild-Park Concert company, is denied. Mr. Kellogg appeared with the company for one night only at Buffalo recently.

CHARLES COOTE is to join the ranks of the stars next season in a comedy now being written for him by Horace Townsend and Herbert Hall Winslow. The main idea of the story was furnished by the young actor himself.

ALEXANDER COMSTOCK is a punster. When he heard that the lions had not arrived on Monday morning for the production of *Nero at Niblo's Garden*, he remarked musingly: "I'm sorry, for I'm afraid that'll affect the lines at the box-office."

BRADY AND WELLS' Great Metropolis company, which is reported to have been doing a large business since the beginning of the season, opened at Nashville against Forepaugh's Circus to \$250.

ELMI SHERIDAN, the leading soubrette of the Will o' the Wisp company, has been the recipient of many flattering notices from the press for the work she is doing in that play.

R. E. STEVENSON has gone to Louisville to take the business management of Harris' Theatre there.

LOUISA YOUNG requests *THE MIRROR* to contradict the report that she is on the road. She is still in town and seeking an engagement.

W. D. COXLEY, the acting manager of Jacob Litt's Standard Theatre, Chicago, has written a new play, the scenes of which are laid in Athens two thousand years ago. It is said that the story told by the play is one of most absorbing interest. Mr. Coxley is also at work on an original melodrama, to be produced next season. He is the author of the successful comedy-drama, *Her Sacrifice*, which was produced in Philadelphia a year ago.

ONE OLSON played to over \$4,000 at the Standard Theatre, Chicago, an increase of over \$1,000 on his last season's engagement there.

THE rate for cards in Managers' Directory is \$1 per line for three months.

MANAGERS' DIRECTORY.

Theatres.

ASHEVILLE, N. C.

GRAND OPERA HOUSE.

EVERYTHING ENTIRELY NEW.

BEST OF LOCATIONS.

SEATS 1,100.

Incandescent and Gas Lights, Stage, 30 ft. Extension.

Opening, 24,500. Resident population, 42,000. Visiting population, 3,000 to 10,000.

OPEN TIME FOR GOOD ATTRACTIONS.

JAMES F. SAWYER, Manager.

AUGUSTA, GA.

MASONIC HALL.

Seating capacity 400. Suitable for lectures and small shows.

Address: F. WEISBERGER, Chairman Building Committee.

BEDFORD, IND.

BEDFORD OPERA HOUSE.

Population, 4,000. Seating capacity, 600. New scenery.

Lighted entirely by electricity. Good dressing rooms. Large stage works and galleries. Entertainers since January can order \$200 each, sharing terms only. JOHN JOHNSON, Jr., Manager.

BOWLING GREEN, KY.

POTTER'S OPERA HOUSE.

Population, 10,000. Seating capacity, 1,000.

One of the handsomest Theatres in Southern Kentucky.

POTTER BROS.

COHOES, N. Y.

COHOES OPERA HOUSE.

First class in every respect. Seating capacity, 1,000. Population, 35,000. Address: ERNEST C. GAMBLE, Cohoes, N. Y.

CALVEET, TEXAS.

CASIMIR'S OPERA HOUSE.

Incandescent. Seats 250. Population 1,100. Complete scenery. Open dates.

F. CASIMIR, Manager.

EL PASO, TEXAS.

MYERS' OPERA HOUSE.

Seating capacity 1,200. Complete scenery. Stage 30 ft. Extension. Address: J. H. MYERS, El Paso, Tex. Opening: Nov. 1. J. H. MYERS, Manager.

FAYETTEVILLE, N. C.

Population, 5,000. OPERA HOUSE.

Seating capacity, 600. Troupes playing this city can play following night in Raleigh, Greensboro or Wilmington. New booking 1890-91. Address: W. C. McFARLANE, Jr., Manager.

HILLSBORO, TEXAS.

ROSE'S NEW OPERA HOUSE.

Population 3,500. Seats 750. Complete in all appointments. Will be ready for booking Oct. 20 for season of 1890-91. A first class attraction wanted for Oct. 15.

A. T. ROSE, Manager and Proprietor.

HAMILTON, O.

Leading theatre in the city. Seating capacity, 1,200. On ground floor. Newly remodeled and new scenery. Best paying house in the city. Will rent or share. Electric car runs in front of theatre. Address all communications to W. H. McFARLANE.

HARRISBURG, PA.

GRAND OPERA HOUSE.

The undersigned (successor to Mackley and Tull) herby an- nounces to his friends, the managers, that he is still engaged in sharing, notwithstanding reports to the contrary.

Address all correspondence to:

G. H. MACKLEY, Amusement Manager.

KANKAKEE, ILL.

ARCADE OPERA HOUSE.

Week Nov. 10, Dec. 22, and good open time after Jan. 1, 1891. One attraction per week to good business.

HARRY J. STEINBERG, Manager.

MIDDLETOWN, CT.

RUSSELL LIBRARY HALL.

To rent for concerts, lectures and entertainments not requiring the use of scenery. Rebuilt last Summer. Seating capacity 450. Address: C. E. JACKSON, Treasurer.

MANISTEE, MICH.

OPERA HOUSE.

Seats 1,000. Stage, 30 ft. Population, 20,000. Share or rent.

Address: H. J. PETERSEN, Manager.

MONONGAHELA CITY, PA.

OPERA HOUSE.

Population, 6,000. Seating capacity, 600. Some open dates for 1890-91. Good shows wanted. H. J. GAMBLE, Proprietor.

NEW CANAAN, CONN.

NICHOLS OPERA HOUSE.

New house. Will be completed Dec. 1. Population of town and vicinity, 6,000; capacity, 850; complete scenery; stage, 25 ft.; electric lights, steam heat. Only Opera House in town.

Ground floor. Nine miles from Stamford, and fourteen from Norwalk. Only one attraction every two weeks. Sharing terms only.

Address: G. D. NICHOLS, Manager and Proprietor.

Box 454, New Canaan, Conn., or 25 East Fourteenth Street, New York.

NASHVILLE, TENN.

GRAND OPERA HOUSE.

FOR RENT BY THE NIGHT OR WEEK.

1890—SEASON—1891.

For terms apply to J. O. WILSON.

OSHKOSH, WIS.

GRAND OPERA HOUSE.

Population, 20,000. The only theatre in the city. Ground floor. Capacity, 1,200.

J. E. WILLIAMS, Manager.

TUSCALOOSA, ALA.

BRADY'S THEATRICAL CIRCUIT.

THE BEST IN THE SOUTH.

If you are coming South be sure and write for dates.

J. G. BRADY, President, Tuscaloosa, Ala.

RANDALL & DICKSON, THE Broadway, New York Agents.

TROY, ALA.

FOLMAR'S NEW OPERA HOUSE.

Seats 1,100. Scenery by Geo. Ross, N. Y. Stage, 25 ft. and throughout. Carpets from Sossman & Landon, Chicago. Large stage, good R. K. connections. This is an direct line from Montgomery, Ala., to Jacksonville, Fla., and Jacksonville, Fla., to Tampa, Fla., and Tampa, Fla., to St. Petersburg, Fla. Having good connections at regular prices only.

HENRY FOLMAR, Manager.

WESTFIELD, MASS.

THE OPERA HOUSE.

CENTRALLY LOCATED.

POPULATION, 10,000. SEATING CAPACITY, 900.

Playing first class attractions only. Unfilled dates in January, February and March, '91, Nov. 27 and Dec. '90, now open.

Address: T. W. H. WELLS, Manager.

WINNIPEG, MAN.

PRINCESS OPERA HOUSE.

Population, 20,000.

THE ONLY THEATRE IN THE CITY.

Seating capacity, 1,000.

Complete scenery. Stage 25 ft.

RENT OR SHARE.

Address: W. H. SEACH, Manager, Box 538, Winnipeg, Man.

ZANESVILLE, O.

SCHULTZ'S OPERA HOUSE.

Seating capacity, 1,100. Open time for strictly first-class attractions for season of 1890-91. Attractions playing cheap houses or popular prices need not apply.

G. D. SCHULTZ, Proprietor and Manager.

Hotels and Boarding-Houses.

BAY CITY, MICH.

THE NEW CAMPBELL.

SPECIAL RATES.

THE BEST ACCOMMODATION RESERVED FOR THE PROFESSION.

JOHN G. BUCHANAN, Proprietor.

COLUMBUS, O.

SMITH'S NEW YORK OYSTER HOUSE.

(Famous for Good Cheer.)

HIGH AND BEAD.

NASHVILLE, TENN.

MAXWELL HOUSE.

Largest Hotel in the city. Most centrally located, and newly remodeled throughout.

Rooms single or in suite, with or without baths. The patron age of first-class theatrical people solicited.

J. H. FULLTON, Manager.

PHILADELPHIA, PA.

Private Apartment House, recently reserved to the profession. Special carriages have been added for the exclusive use of her patrons.

F. KELLY, 1202 North Sixth Street.

PHILADELPHIA, PA.

PROFESSIONAL BOARDING HOUSE.

Gas, heat, bath, and all modern conveniences.

Mrs. A. B. STINEBAUGH, 1009 Vine Street.

AT THE THEATRES.

PROCTOR'S.—MEN AND WOMEN.

Play in four acts, by Henry C. De Mille and David Belasco.
Produced Tuesday, Oct. 21.

Israel Cohen	Frederic de Belleville
William Prescott	William Morris
Edward Seabury	Orrin Johnson
Mr. Pendleton	Leslie Allen
Calvin Stedman	R. A. Roberts
Lyman H. Webb	Henry Talbot
Stephen Rodman	Frank Mordaunt
Col. Zachary T. Kip	M. A. Kennedy
Dr. Dick Armstrong	T. C. Valentine
Sam DeLafeld	J. C. Buckstone
Arnold Kirke	Emmett Corrigan
Agnes Rodman	Sydney Armstrong
Dora	Maudie Adams
Mrs. Kate DeLafeld	Odette Tyler
Margery Knox	Etta Hawkins
Mrs. June Prescott	Annie Adams
Mrs. Kirke	Lillian Chambers

All told, there are six-and-twenty speaking parts in Messrs. Belasco and DeMille's new play. The energies of six-and-twenty actors are put forth in the gigantic task of representing a dramatic story that is hardly worth representing.

We could have wished a different result for Mr. Charles Frohman's initial experiment as the manager of a stock company. We could have wished that his plucky and ambitious undertaking had made a better bid for artistic approval at the start. But, despite our wishes, the fact remains that *Men and Women* is a disappointment, offering little opportunity for friendly commendation and less for critical endorsement.

Since we shall have some fault to find with this latest product of the DeMille and Belasco partnership it may be as well to preface our criticisms by the frank avowal of our belief that it contains much of the sort of material that makes what are called "popular" successes; that its clatter situations and artificial tone go with the demands of a numerous class of playgoers, whose taste in plays is almost as meretricious as their taste in literature; in other words, that its sentiment is cheap enough, its characters false enough, its comedy vulgar enough, and its construction mechanical enough to meet the requirements of a class that does not know good art from bad art, and habitually praises that which deserves condemnation. From which the readers of *The Mirror* will infer that this play is a box-office success.

Just why the authors conferred upon it the title, *Men and Women*, it is difficult to comprehend, unless they were desirous to give it a designation broad enough to compass the whole human family, as a safeguard against the possible objection that its characters do not clearly resemble particular types of men and women such as men and women in real life are familiar with. The playbill's quotation from *Bleeding Hearts* furnishes no clue to the reason for the selection. The injunction to "gently scan your brother man" because "to step aside is human," straightway suggests a plea for clemency on the part of two contrite collaborators.

We suppose that the exposure of the Sixth National Bank frauds turned Messrs. De Mille and Belasco with an idea for the plot of *Men and Women*. In leading up to a dramatic third act, they have paved the way with a first and second that are decidedly devoid of interest. It would appear that they had planned and written the scene of the midnight meeting of the directors of the Jefferson National Bank before they gave much thought to what should precede it. At all events, the lack of symmetry in the construction is so plainly concentrated and so utterly exhausted on this particular scene that naturally we are led to believe they began to work first at the middle instead of at the beginning of the piece—a method that would account for the weakness and the artificiality of their treatment.

A bank cashier has been tempted to speculate and betray his trust. The defalcation is discovered and the news causes a run on the bank. The cashier allows suspicion to fall on his assistant, who is also his friend and his prospective brother-in-law. The directors meet the bank examiner at midnight to decide whether or not the concern shall suspend, and the dishonest cashier sits by and hears his assistant charged with his own crime. Left to himself, he repents and cries to Heaven to guide him. A calcium moon fortuitously sheds its rays on and illumines a stained-glass picture of Christ bidding the Magdalen go and sin no more. Perhaps supposing that his confession will be likewise successful in securing immunity from punishment, he fashions a pair of convenient handcuffs upon his wrists, thereby disclosing his criminality. His confidence is warranted by the outcome. He escapes prosecution, secures honest employment through the assistance of one of the defrauded directors, and, of course, gets the girl of his heart.

This smack of the "contemporaneous," but it neither affords us an exhibition of genuine character, nor diverts us with an ingeniously welded chain of probable and interesting events.

So much for the trend of the story, viewed as a combination of incidents arranged without reference to the laws of circumstance, of ethics, or of art.

As for the low interest, it can be dismissed with the brief remark that it is superficial and unsympathetic. There are several heart affairs in the piece—tragic, comic and commonplace—but none of them touches the heart of the observer, or enlists his sympathies.

To any other kind of play than a box-office success this defect might prove fatal. But a box-office success is often based on extrinsic qualities—qualities that win the favor of persons that dispense with thought and feeling and sit and hang at the sensational excitement when they visit the play-house.

They sprinkle tabasco liberally on their theatrical half-shells, preferring the tang of the sauce to the flavor of the oyster.

The comedy (save the mark!) is such in name only. The characters of Sam and Margery, and the Colonel and the Widow belong to the realm of farce—and cheap farce at that. Were the serious interest of the story natural and normal these comic en-

crochences would seem sadly out of kilter; as it is, they occasion neither shock nor surprise, because we do not expect a fair and correct covering to a creation whose anatomy is deformed.

The dialogue is commonplace, for the most part. It lacks incisiveness and point; it lacks the freshness and finish found in works that are conceived by fecund genius and composed by puissant intellects. The dialogue of a hammer-and-saw play like *Men and Women* is always apt to be forced rather than forceful, vibratile rather than vigorous. The author who uses mechanical methods necessarily can produce only mechanical results.

Even the climax of the best act is wrought by a calcium and a transparency. The spectator finds his attention rudely snatched from a spectacle of human suffering and remorse and concentrated upon the clever manipulation of an illuminated picture.

Our authors leave nothing to the imagination. They are literalists from Literalville, and they never let us forget it. Instead of making the penitent cashier discover his crime to the bank president and detective by snapping the steel fetters upon his wrists in their presence and then dropping the curtain, they have him put them on when he is alone, and make an anti-climax by bringing on the cashier's sweetheart to slow music and with elaborate "business," thereby robbing the situation of a portion of its effect.

Mr. Frohman's company contains good material, but it is raw. Unity of purpose will doubtless come with time and practice. The artistic homogeneity that is the chief charm of the stock company cannot be developed in a night, however excellent the individual ability of the membership.

In the order of merit Mr. Allen must be named first. His Mr. Pendleton, albeit a character "hit" that does not exceed a score of speeches, stands out as the one perfectly natural, thoroughly truthful personation in the play. The picture of this deaf, fussy and eccentrically benevolent old bank director is drawn to the life. It is not effusive, it is exaggerated; it is a genuine, instantly recognizable type, presented with admirable judgment and consummate skill. From the moment that old Pendleton takes off his goggles until he saves the bank and hurries home to repair the unwonted disturbance of his clockwork habits, he is by all odds the most interesting personage at the directors' meeting. And why? Not because the character is closely connected with the plot, but because it is a living, breathing embodiment of truth, surrounded by a collection of *fantasies*.

Mr. Mordaunt is always as effective as the part for which he is cast will permit him to be. This versatile, adroit actor gives verisemblance to even a preposterous role like that of Stephen Rodman. The dramatists ask us to believe that this ex-convict, under an assumed name, has become the Governor of Arizona, oblivious to the fact that political appointees in this country are always subjected to searching scrutiny and that their antecedents are investigated and verified all the way back to the cradle period. Does any one imagine, for one instant, that a notorious defaulter who has served his term at Auburn, could conceal his real identity sufficiently to become the successor of John C. Fremont? And is it likely that a man like Rodman, desirous of retrieving the past and hiding it for his daughter's sake, would risk certain discovery and disgrace, not to speak of legal punishment, by fraudulently and criminally accepting an office under government denied to the felon who has forfeited the rights of American citizenship? Mr. Mordaunt is not to blame for the audacity of Messrs. De Mille and Belasco, but of praise because his art cloaks it to an extent that enables him to win sympathy and tolerance for the character from the audience. It is a manly, tenacious, well-considered performance, whose unerring intelligence bespeaks the thoroughly equipped actor.

Mr. de Belleville plays a bad part with exceptional discretion. The character of Israel Cohen has little real bearing on the plot. It might be eliminated from three of the four acts without detriment to the action. It seems to have been written solely for the purpose of pleasing Jewish playgoers. Mr. Cohen talks a good deal of noble sentiment, but he does nothing of importance beyond impeding the unfolding of the over-freighted plot. Mr. de Belleville is imposing, dignified and respectable. That is all that he is able to be.

An earnest, intense piece of acting was contributed by Mr. Johnson as Seabury. The scenes wherein he turns on his enemy, Stedman, and defends his honor before the directors, are worthy of hearty commendation. He is a young actor of promise.

Also commendable was the Kirk of Mr. Corrigan. His scene in the first act was excellently played. It served to show how much effect talent and conscientiousness can get out of a small part.

Mr. Morris' Prescott was colorless, stagey, tedious performance. What should have been the best part in the piece he made the worst. Mr. Morris has all the atrocious faults of the hack leading man. He cannot deliver the simplest speech naturally or intelligently. He speaks his lines with no apparent knowledge of the meaning of the words, pouring them out in a perfunctory, parrot-like style that suggests an indifference to their sense. In the "contemporaneous" play naturalness should mark the utterance, yet many young actors, like Mr. Morris, go on the stage and speak their speeches in a fashion that could not be imitated off it without incurring deserved ridicule. Is it because they cannot repeat the words that are given them as they would their own words? Is it because the thought they are meant to express is not clearly comprehended? Is it ignorance of the art of speaking words so that each has its relative weight and each does its part to make the thought clear? Whatever may be the reason in Mr. Morris' case, he fails to read his part intelligently or intelligibly. When it is possible to give a false emphasis, he gives it; when there is an opportunity to

mislead the ear by a wrong accent, he embraces it; when there is a chance to convert sense into nonsense by perverse reading, he utilizes it. And, people are grown so accustomed to this sort of stupid counterfeit that they not only tolerate but accept it as the genuine article. Mr. Morris should learn that certain words placed in juxtaposition express certain thoughts. Then he should sit at the feet of some qualified professor—Mr. Mordaunt, for example—and learn how to deliver them. He is a good-looking young man; he has an agreeable voice, which could be made flexible and expressive with care and practice; he has a manner that is not without attractiveness, and he appears to possess sufficient talent to become a fair actor under proper guidance. In this play he reveals a monstrous incapacity to do justice to such simple opportunities for effective acting as the role of the bank cashier affords.

Anything Mr. Roberts in the character of the vindictive lawyer Stedman, is more irritatingly faulty than Mr. Morris. No such counselor as he exhibits to us was ever seen outside the theatre—and then only in theatres where artifice of the crudest order is admitted as the substitute for art. Mr. Roberts is the stage manager of the company. He sets his troupe the worst sort of an example. The absurd unreality of Stedman might be softened by skilful treatment; Mr. Roberts intensifies it.

Mr. Talbot in Webb gives us a bank examiner whose speech, attitude and manner are thoroughly business-like and therefore appropriate to the part.

Mr. Kennedy, in the broadly farcical character of an amateur New Jersey Congressman, plays it as coarsely as the authors could desire. It is the actor's misfortune that the lines assigned to him are silly and the role, from first to last, is utterly wanting in the characteristics of true comedy. Indeed, all the "comic" personages in *Men and Women* are marched on and off the stage at intervals with the automatic regularity of a machine; and their evolutions are about as pleasing as the drill of an awkward squad.

It is not Mr. Valentine's fault that Dr. Armstrong is a tedious personage. He plays the part very well.

Mr. Buckstone, who used to play boyish lovers excellently at Wallack's, is smothered in the whiskers and whimsicalities of Sam DeLafeld. A pair of assertive "sideboards" are made to supply the excruciatingly dull humor of this character. Messrs. De Mille and Belasco taking as naturally to crip-hair and spirit gum as to calcium moonshine and stained glass transparencies.

We are morally certain that Miss Armstrong has been observing Mrs. Kendal's peculiar mannerisms and admiring them. At all events, they seem to appear in her performance of Agnes, badly copied. They are not the most pleasing features of Mrs. Kendal's acting, but they are, at least, her own. If Miss Armstrong is not an imitator of the charming Englishwoman, it is worse, for she will find it more difficult to rid herself of the hand-gropings, body-bendings, neck contortions, and other unbecoming gymnastics that mar her playing. Miss Armstrong swims, rather than moves about the stage in her "emotional" scenes. She comes in with an over-hand stroke, occasionally treads water, now and then ducks, and is only prevented from diving once or twice by the absence of a trap door. This natorial style might do very well in a tank drama, but it is out of place in drawing-rooms and libraries, among *Men and Women*. Miss Armstrong has much to unlearn, and much to learn, before she can fairly claim a rating among metropolitan actors. Her method is strained, as well as unbecoming. Her method of expressing terror and grief by thrusting a handkerchief into her mouth, stopping her breath, and showing other symptoms of hemorrhage of the lungs, probably costs the actress discomfort; but it does not impress the spectator in the way intended.

A pretty, girlish, winsome actress is Maudie Adams, whose Dora is a sweet performance that is stamped with a virginal charm.

Miss Tyler is afflicted with one of the several bad "comedy" parts. Making due allowance for this handicap, she does not do herself credit as the tantalizing widow. Her reception dress is a triumph of unbecomingness.

Miss Hawkins gives an effusive and obtrusive performance of a vulgar travesty on the Chicago girl. It bears about as much relation to the real Chicago girl as the trite libel on that fair creature in the comic papers.

Annie Adams is a motherly Mrs. Prescott, except in looks. Her rosy face is at least a dozen years younger than her snowy wig.

Miss Chantore plays Mrs. Kirk intelligently. But she does not overcome the anomaly of a woman in widow's weeds making an evening call during a reception, sending in her card to one of the hostess' guests. There are some few amenities of life that the dramatist ought to respect, but the authors of this piece seem to think them outside the pale of their consideration.

Mr. Day's three scenes are showy, but in bad taste. The first set is unpleasantly eccentric in architectural construction and pervaded by tones that are "scenic" rather than artistic. The second scene—"the Alhambra corridor"—suggests opera bouffe, and some disappointment is felt because there is no chorus of odalisques and no corps of Moorish dancing girls visible when the curtain rises on it. This inappropriate oriental background kills the woman's gowns and destroys the atmosphere of "modernity"—as Mr. Howells terms it—that should pervade the act. Mr. Cohen's library would have seemed more like a library had it contained more books, and had not the directors been seated on dining-room chairs. Thackeray describes Major Ponto's library at "The Evergreens," as mostly consisting of boots. Mr. Cohen's library mostly consists of chairs.

Nevertheless, when all is said and done, *Men and Women* is more than likely a box-office success!

STANDARD.—RECKLESS TEMPLE.

A society drama in four acts, by Augustus Thomas, Produced Oct. 27.

Edgar Temple	Maurice Barrymore
Jean Chantree	Joseph Holland
George Hamlin	Frank Lander
Judith Hamlin	Charles Harris
Dr. Baldwin	Charles A. Smiley
Beaumont Five	Edward Belknap
Mrs. Billingsley	Caroline Hill
Dona Hamlin	Dallas McLean
Estelle Turner	May Dowling
Sophie Newcome	Lillian Cummings

When an Englishman—one of Maurice Barrymore's many friends—was asked in the Standard lobby after the third act of *Reckless Temple*, what he thought of the new play, he exclaimed enthusiastically: "Barry's a dear old chap; but really, you know, I can't grasp it." Which described the audience's frame of mind precisely.

Mr. Thomas has a certain talent for writing bright dialogue, although at his best he cannot refrain from the flippancy of the café-squatter and the slang of the so-called "bohemian." That talent has been exhibited in one or two entertaining curtain-raisers, but it is not displayed to any marked extent in this more ambitious effort. Of wit he has some command—wit of a cheap and flashy order; of humor he is destitute. There are bits of heavy sentiment in *Reckless Temple*, and a large quantity of that sophisticated railing against "society" which is common among men whose ways of life are not compatible with admission thereto; but of truth, of genuineness, of real Americanism there is not one jot or tittle.

Mr. Thomas calls *Reckless Temple* a "society" drama—a vile term that does not describe the work truthfully, even if we admit the use of such a classification.

It does not give a picture of society, as society exists in St. Louis or any other city, outside the sphere of the *demi-monde*. It is safe to say that no woman who is called a "society leader" could outrage propriety as Mrs. Billingsley does without losing her position as her reputation. We do not believe that St. Louis women are in the habit of publicly carressing to-morrow the men to whom they are introduced to-night; nor do we think that they pay evening visits to bachelor apartments, even with the landable object of helping the owners out of their difficulties. To Mrs. Billingsley rather than to Edgar Temple the sobriquet of reckless could be more appropriately affixed.

As for the descriptive word "drama," that is equally misplaced. *Reckless Temple* is not a drama, properly speaking. It is merely the idealization of Maurice Barrymore, whose lot is cast, for the nonce, among several more or less unreal personages, and into whose mouth are placed speeches and sentiments that glitter, but do not ring.

Temple is a Quixotic individual, whose dissipation, impulsive recklessness, and mock heroism are likely to enshrine him in the hearts of impressionable schoolgirls that have not yet got beyond the period when artificial romanticism is attractive. There is no true nobility in the sacrifice he makes. What would be thought of the fellow who broke the heart of the girl that loves him, by falsely branding himself as a cowardly reed in order to save her brother from ostracism and vengeance? This quixotic performance, lacking reasonable motive, fails to win sympathy for the harebrained self-sacrificer, therefore, his subsequent troubles are viewed with mild interest and unsympathetic complacency. The utter absurdity of the act which we are expected to accept as moral heroism of the highest type, draws from under the plot the prop that is needed to support it.

The story is told in a vague, rambling fashion. Its outlines are half-hidden behind a veil of verbiage. The two or three dramatic scenes are not handled in a dramatic style. Cheap cynicism and poor philosophy are palmed off as a substitute for clear, direct, forcible language. Evidently Mr. Thomas has not learned that the essence of a modern play is action, and that "smart" comments, be they wise or foolish, on the shortcomings of civilized mankind, are neither productive of movement nor illustrative of character. If they were, enterprising playwrights would be dramatizing Schopenhauer and Voltaire. The stage is not a pulpit, that is certain—not is it a school of Rialto philosophy.

Mr. Thomas' one shy at events takes the form of tawdry melodrama. When Chantree temporizes with the supposed betrayer of his sister and consents to draw lots to see which shall die, he descends from the dignity of an avenger to the level of the Bowery sensationalist. The scene is not even ganged to the requirements of the gallery.

The part of Temple was written expressly for Mr. Barrymore and it may be said to fit him. That, however, does not mean that the representation is either pleasing or artistic. He is an interesting figure, with hair that has been whitened by an early experience (for no other purpose, apparently, than to set off his "cameo" features), and a neglected, lounging manner that he affects consistently. But here compliment must pause. His reading is exceedingly bad. Early faults have crystallized. He delivers his lines without meaning, much less expression. His method is to explode the first word or two of a speech like a bomb, and then glide to the end of the sentence with a *diminuendo* that shrouds the final words in the mystery of inaudibility. He lacks passion and power. But he poses industriously and picturesquely. So much for this reckless personation.

Mr. Harris—a capital actor, whose versatility, like Mr. Mordaunt's, is equal to any demand that may be made upon it—contributed an excellent characterization in Judge Hamlin. Paternal love, professional pride and dry judicial humor were all present in it. Mr. Holland made the greasy and blood-thirsty locomotive engineer, Chantree, acceptable by skilful treatment. He played the part so well that its exaggeration was rendered inconspicuous.

Mr. Lander is more of a success as a tailor's block than as a juvenile actor. George Hamlin is pusillanimous and unmanly. But the weakness of Mr. Lander was not the sort

[illegible]

IN OTHER CITIES.

TO CORRESPONDENTS.

The regular weekly letters of all correspondents must arrive at this office on Thursday, or early on Friday afternoon at the latest. When in doubt about the proper time to mail your letter you should consult the local postmaster. The letters of correspondents that do not reach *The Mirror* office on the days specified will not be published.

PHILADELPHIA.

At the Broad Street Theatre, a large and brilliant audience greeted the first appearance in this city of Julia Marlowe as Beatrice, and Creston Clarke as Benedick in Much Ado About Nothing. Good business during the week. Same co. 27-1.

Cora Fanner, supported by a good co., appeared at the Chestnut Street Theatre in the four-act drama called One Error, written for her by Edward E. Kipper. The play and the star were well received by an audience that comfortably filled the house. Business fair. Richard Mansfield in Beau Brummell.

Elmer Leslie returned to the Park Theatre in the dual role of Prince Edward and Tom Canty in Mark Twain's drama of The Prince and Pauper, and was welcomed by a large and appreciative audience. Good business during the week. The same co. 27-1.

Castles in the Air entered upon its third and final week at the Chestnut Street Opera House. The Wolf Hopper and Della Fox have captured Philadelphia. Business good. Shenandoah 27-1.

At the Walnut, the return of Donnelly and Girard in Natural Gas was welcomed by an audience that filled every seat in the house. Large audiences continued during the week. Lotta 27-1.

At the Arch Two Old Cronies on a large house. These "cronies" have been seen at the Arch before but they always bring some new features, which makes their visits popular each time. Frank M. Willis as the Professor and Charles F. Jerome as Donovan Duff were highly amusing. The other members of the co. rendered efficient service in keeping things up to the required standard of liveliness. Business good. My Jack 27-1.

Amberg's German Opera co. presented Von Suppe's comic opera Bocaccio at the Grand Opera House. The title role being filled by Emma Seid, an artist of rare excellence. The co. is an excellent one throughout. The music has charmingly sung and the performance thoroughly artistic and spirited. Good houses during the week. The Satchen 27-1.

The Millionaire was presented at the People's 20, and the handsome new theatre was filled with an audience that applauded heartily the efforts of Mr. Sullivan and his co. Business good. Corine 27-1.

At the National John L. Sullivan and Duncan H. Harrison made their reappearance in this city in Honest Hearts and Willing Hands. Whatever may be the ability of Sullivan as an actor, there is no question about his ability to fill a house. The theatre was jammed to the doors with an audience that applauded everything and everything the great and only John L. did. The enthusiasm was unbounded, naturally rising higher and higher as it approached the gallery. Harrison and the rest of the co. did very well, but it was evident that the majority of the audience went to see Sullivan. "Crowded houses all the week. Out to the streets." Business good. 27-1.

At the Continental Max Howard and her burlesque co. opened 20 to big business. The house was packed nightly during the week, and the S. R. O. sign hung out at every performance. Uncle Tom's Cabin 27-1.

A grand spectacular revival of the Two Orphans began at Forepaugh's Theatre 20, and drew a crowded house. The play was handsomely staged, and every role had a thoroughly competent exponent. Business good. The Runaway Wife 27-1.

At the South Street Theatre The Fugitive was played to good houses during the week. The Ranch 27-1.

Henry T. Chanfrau, in the picturesque role of Kit, the Arkansas Traveler, drew well at the Lyceum week of 20. Irish Luck 27-1.

At the Kensington Frank Frayne opened in Si Nochem 20, and was greeted by a large audience 40-Won-Go Mohawk 27-1.

The Boston Herald Athenaeum co. was the attraction at the Central week of 20, and packed the house nightly. Harry Kernell's co. 27-1.

CINCINNATI.

Stuart Robson in The Henrietta at the Grand repeated the success of the previous seasons, and the house was packed during the engagement which closed Oct. 25. George L. Woodward in Crane's old part was acceptable, and May Waldron appeared to advantage as the widow. The play was handsomely staged. The McCall Opera co. in The Seven Sins 27-1. J. E. Emmet 27-1.

Mr. Barnes of New York scored a decided hit at Hench's during the week ending 25. James Neill in the title role was at his best, and his work was ably seconded by Emily Rigi, Annie Haines and Annie Hill in their respective characters. The scenic effects were magnificent. Around the World in Eight Days 27-1. The Twelve Temptations 27-1.

John Havlin has always had an abiding spot in his managerial heart for My Aunt Bridget, and night nobly does the Hibernian lady repay him, the S. R. O. placard having been called into active requisition on several occasions during the week ending 25. Catherine Linard's Dora Blazer was especially clever. W. A. Brady's After Dark week of 27-1, followed 2-8 by Primrose and West's Minstrels.

The Wilbur Opera co. closed the second week of its extended stay at Harris' very successfully 25. The Grand Duchess and Olivette being the programs. Susie Kirwin, May Baker and Messers Conley, Kohne and Frederick shared the honors of the week.

At the People's Gos Hill's Novelty co. tested the capacity of the house during the week ending Nov. 25. The Evans (Joie and Eddie) in sketches, Charles A. Seemore, the Schroder Brothers and Eddie Welling were the features of the week. Whistler and Martell's Specialty co. 27-1; May Howard's Burlesque co. 2-8.

Adam Weber, Hench's musical director, returned from an extended stay in Colorado, but apparently now improved in health. Mr. Weber contemplates journeying at Asheville, N. C., during the winter.

LOUISVILLE.

Deaf of Peckin, reorganized, drew large audiences at Macaulay's week of 20, 27. Ed. Chapman does the part of the Great Tefoo really well. The costumes are striking, and the co., on the whole, good. Belle Nemi joined the co. here, and will hereafter assume the part of the Pearl. Little Lord Fauntleroy 27-1.

Mrs. Tom Thumb and co. have been filling the Moonlight. The little lady retains her popularity to a wonderful degree. Charles A. Gardner in Fatherland will fill out the week to what appears will be large business. The Twelve Temptations 27-1.

At Harris', Gracie Emmett in A Barrel of Money is turning people away. The play is an admirable vehicle for the introduction of the specialties, vocal and otherwise, of the various members of the co.

An unusually fine attraction is the City Club co., which is appearing at the New Buck. The ladies of the co. are all pretty, sing and dance well, and the costuming and grouping far above the average. Not an objectionable word is uttered during a lengthy program. Gus Hill's Novelty co. follows.

An echo of the Juch Opera co.'s engagement at the Auditorium lingers in the satisfaction that results from having an institution so admirably suited for large attractions of the kind. Straus' co. hostess will give two concerts there 25, 27.

William M. Hall, long connected with the Louisville press, and a dramatic critic of recognized merit, goes with Julia Marlowe in a business capacity.

The local Lodge of Elks will, during the winter give a series of Monday night social sessions. These occasions are always enjoyable and largely attended by visiting professionals.

The Apollo Club of Cincinnati will give the entertainment at the Milliken benefit. It will be at the Auditorium, and an event of more than ordinary interest. No railroad man in this section has more friends among theatrical people than J. H. Milliken.

Rancho Clemencia Halthide, a member of the Board of Peckin, is a former Louisvillean. She possesses fine figure, a good voice, and aspires to a higher position.

The Two Jacks co. went to pieces here on account of internal troubles. Jennie Satterlee and Nina Heywood have left to join The City Directory. Belle Nemi secured a good position in Pearl of Peckin, and other members have departed for their homes.

Manager Maxwell, of the Mrs. Tom Thumb co., and Ella May Peak, a member of the co., were quietly married during their engagement here. The knot was tied in Jeffersonville, Indiana's Gettysburg.

Manager Charles Osgood has left Harris', and Manager Baker, of Cincinnati, is now in charge of the house. The Harris, Britton and Hearn upon the present premises will soon expire, and it will not be renewed. Manager Osgood will again take charge and control the house for the owners, the Polytechnic Society. The old firm announces that the large building immediately opposite the present Harris' has been bought and that in its place a theatre will be built at once.

ST. LOUIS.

The Emma Abbott Opera co. played to good business at the Grand Opera House week of Oct. 20-25. The World's Fair 27-1.

J. K. Emmet played at the Olympi Theatre, commencing 20 his usual crowded houses during the week. Mr. Emmet looked, sang and acted better than last season, and did his specialties and new songs with his usual grace. The County Fair 27-1.

Mattie Vickers made St. Louis a visit for the first time in four years and presented her new play, Edelweiss at Pope's Theatre. The play is well constructed for Miss Vickers, giving her ample opportunity to introduce her songs and dances and at the same time a chance to show her naturalism in acting. The audiences were large. A Tin Soldier 27-1.

J. H. Wallick in the Cattle King drew lovers of the sensational to Havlin's during the week. The theatre was top-heavy during the engagement. Lost in New York 27-1.

The Standard Theatre was well patronized during the week's engagement of the Gray and Stephens co. with their pretty girls, fine dogs, good scenery and a fair play. Harry Williams' Rag Specialty co. follows.

The Exposition closed 20 after a very prosperous season.

The Germans of St. Louis have commenced to enjoy the performances of the Sarnier and Klotte co. The last week was given by the comedy section of the co. on Sunday (20). While at the Grand Opera House the Czar and Carpenter was presented. Both were given in first-class style to the satisfaction of large audiences. Entertainments three times during a week will be given during the season at Entertainment Hall, and at the Grand Opera House of Vienna Theatre when an open Sunday night presents itself.

The Strauss concert drew well at the Exposition 20, 25 and were thoroughly enjoyed.

Emma Abbott received considerable social attention during her St. Louis engagement. Her husband, J. K. Emmet, a leading lady, was discharged from the co. immediately on her arrival in St. Louis. Miss Sedgwick, her understudy, took her place most satisfactorily.

Three St. Louis ladies are members of the World's Fair co. playing at the Grand Opera House week of 20. They are Adelaide Farrington, who has been on the stage only a few months and is the wife of a prominent church choir singer and was a choir singer herself in a fashionable church until she went on the stage; Elaine Ellison, who is a Miss Georgie Davids of Louisville and a protégé of Manager John W. Norton, and Miss Mattie Waters, formerly of this city.

Norton and Looney, the scenic artists of the Grand Opera House, have sent to Roland Reed a complete set for his latest success Lend Me Your Wife.

Mr. Norton has left for a month's trip to Lebanon Springs, Mo., to recuperate.

Patti Stone, a St. Louis lady, who has been for the past two or three seasons singing in light opera and was the past summer singing at Memphis, Tenn., was married 20 to Assistant Manager Rogers, of the New Memphis Theatre.

Manager Matt Ryan, of Havlin's, says that the Ferguson and Mack co. played their week of 20-25 to double their last year's business at that house.

My old friend Mr. John E. Fries, who is so well known among theatrical people visiting St. Louis, and who had such a valuable collection of play-bills and photographs, next to the Grand Opera House, is in the city on a visit to attend the wedding of his step-daughter. His many friends were right glad to shake him by the hand, and see him looking so hale and hearty.

Messrs. Sarnier and Klotte, the movers in the German comedy and opera enterprise, have dissolved partnership, Mr. Sarnier retiring. The causes have not been learned, but Mr. Sarnier says on account of ill health.

SAN FRANCISCO.

The Crystal Slipper, Manager David Henderson, Louise Stanton, Mrs. W. S. Daboll and Marie Wheeler have come and gone to Portland. Receipts for thirty-three performances, \$4,000.

The Hanlon-Volter comb. opens to-night at the Grand for a three weeks' season.

This is the last week of The Still Alarm at the California. Broome's Opera co. opens 27.

Life in Paris was not a great success at the Tivoli. Lecocq's Red Bird sings to-night, with an accompaniment by the entire Tivoli family of players and singers, Henry Norman, Lon Royce, Arthur Messmer, Mollie Steinkover, Francis and Alice Gaillard and Lottie Walton. Dorothy and the Grenadier will follow, after which the Christmas spectacle, upon which the painter, the orchestra and the costumers are now busily employed.

Hoyt's second week of A Trip to Chinatown, at the Bush, was not as good as the first. Olie Archmere played the widow so well, that I thought it would hasten Miss Mervell's recovery, but I regret to state that it did not. James A. Burns opens at the Bush to-night for 30 weeks in Hearts of Oak. As a reminiscence in this connection, the same play was done at the Baldwin Sept. 9, 1894, with Mr. Burns as Terry Dennison, F. H. Thompson as Study Darrill, John W. Jennings as Uncle Dave, Charles B. Bishop as Owen Garrowsay, A. D. Bradley as Lawyer Ellington, J. J. Jones as Thompson, and J. E. McConell as clerk, Logan Paul as Tom, E. Collins as Sicut, Katharine Corcoran as Crystal, Annie Adams as Aunt Betsy, Mollie Ravelas as Tawdrey and Wand Adams as Little Crystal. Hermann's new 20-act burlesque Vandeville co. will appear at the Bush next.

Against Woman will develop the entire strength of the Alcazar stock co. for two weeks beginning to-night after which The Magistrate will be presented for a fortnight.

The Baldwin is closed after a season of fair success only of the Carleton Opera co. Dorothy and Mollie were the best operas financially, but a novelty for this good band of singers and players is quite new to this city.

The Baldwin reopens 27 with Laura Crewes in Sprar for a week, closing again for another week, which brings us to Nov. 10, the date announced for the appearance of Clara Morris.

The Bijou and Standard remain dark.

Henry Norman and wife (Lottie Walton) will be members of Manager David Henderson's burlesque family next season. Henry has done some clever character work at the Tivoli for two or three years.

A. H. Shapiro has been here, the guest of his old friend, Manager Jacob Gottlieb. During his stay, Frank McKee and Charles Hoyt engaged him to take entire charge of one of the Hoyt and Thomas attractions next season.

Marie Wheeler is in a minor part with the Crystal Slipper co. preparatory to a more important one next season with Babes in the Wood. Miss Wheeler is an accomplished musician and linguist.

Topsy Venn appeared thirty-three times with the Crystal Slipper co. at the Grand Opera House here. An Eastern weekly paper states that she had retired from the company.

An elaborate production of The Exiles is being prepared by Wallerford and Stockwell for the holidays at the Alcazar.

Frank McKee continues with the Trip to Chinatown.

Hoyt and Thomas left here Sunday evening, the former to join the Texas Steer, and the latter A. Midway Bell. Before Mr. Hoyt left, he purchased a ring of large diamonds and sapphires for his wife, Flora Walsh.

Michael H. Krueger has been appointed chief musician of the Baldwin. He is honest, attentive, and possesses ability.

Willard Barton, who wrote "Hazel Breeze" and the "Lay of the Lingerer Lung," has been engaged to join Charles Hoyt's forces to write music. Mr. Barton will give up his law practice here, and reside in the East permanently.

Marion Abbott, who plays Crystal, with Hearts of Oak, appeared as Little Crystal in the same play many years ago.

BALTIMORE.

James O'Neill appeared at the Academy of Music in The Dead Heart week of Oct. 20-25 to good attendance. The play was handsomely staged, and the co. in the main good. The star, always a favorite here, was cordially received, and gave an artistic performance as Robert Landry. Good old Times opens for the week 27.

At Ford's Opera House week closing 25, Faust Up to Date was given to good houses by a poor co. There was nothing about it that was above mediocrity. Aunt Jack, with Joseph Hawthorn in the cast 27-1.

The Devil's Mine proved a good drawing card at Holiday Theatre. The last audiences being large and well pleased. Farmaster 27-1.

Sheffer and Baker's Vandeville co. succeeded in drawing two good-sized audiences a day to Forepaugh's Temple Theatre, and an entertaining variety bill was offered. Dan Mason in A Clean Sweep 27-1.

Hoyt's Star Specialty co. closed a week of big business at the Monumental Theatre 25. The programme given was excellent throughout. Night Owls next.

Go-won-Go Mohawk, in The Indian Mail Carrier, delighted goodly numbers of the patrons of the Front Street Theatre week of 20-25.

Kate Castleton returned here last week, and rehearsed with the Faust Up to Date co. She plays Marguerite, and succeeds Martha Porteous, who withdraws from the co. this week.

The Lyceum opens for the season with Booth and Barrett in two weeks' engagement. The sale of seats begins 25. Prices have been advanced.

Adam Israel, Jr., musical director of the Lyceum, has been added to the corps of instructors at the Peabody Conservatory, and will take charge of classes in theory and orchestration. He is a graduate of the Conservatory, and for some time past has been concert-master of the Conservatory orchestra.

DETROIT.

Stuart Robson drew tremendous houses at the Lyceum Theatre Oct. 15-25. The Henrietta proved a great favorite as ever, and the co. with which Mr. Robson has surrounded himself is in every way an exemplary one. At the matinee Mr. Robson "upstaged" his new piece, called A Little More or Less Lord Fauntleroy, which made a hit. Gus Williams and John T. Kelly made their first joint appearance in their suit, called U and I, 20-25. The audience at each performance was very large. Both comedians are favorites here, especially Mr. Williams, who is well known to Detroiters on account of his generally spending his summers at Mount Clemens, a famous watering resort near Detroit.

The Marlons presented their new spectacular piece, superbia, 20, and it is only fair to state it quite equalled anything ever brought out by these famous pantomimists. It was a gorgeous production, and won the immediate approval of the vast audience. Superbia is unlike many of its predecessors, inasmuch as it has something of a plot. It employs twenty-one car-loads of scenery, and over one hundred persons in the cast. It may be stated to the credit of the Marlons, that the "home guard" were almost entirely overlooked in this production, and the choros and supernumeraries were well drilled and pleasing. Monroe and Rice 27.

Little Lord Fauntleroy was played by an excellent co. week of 20-25 to a successful business at the Detroit Opera House. The Boston Ideals opened in their new opera, Faust, before a good-sized audience 20. The production was voted a successful one, as the music is light, full of charming melodies; the choros is well drilled, and moreover attractive in appearance. Elise Warren, the new soprano, sang her role well, but is rather lacking in dramatic ability. Edward Wilson, the baritone, possesses a splendid voice. Frank Blair, the comedian, is very funny, but does not possess much singing ability. Two old-timers and "old timers," by the way—Joseph Armand and Henri Laurent, reappeared on the scene again. The former sings quite well, whereas the latter has apparently lost his voice, but being a comedian of ability does not seem to need it in his part. The costuming was fine and the orchestration good. All the Comforts of Home 27-1; Lawrence Barrett 20-1.

One of the finest was the attraction week of 20-25 and as usual drew large houses. The stream of real water, and other realistic effects added greatly to the attractiveness of the performance. The Two Johns 20-25 proved as popular as ever. J. C. Stewart does not serve as one of the two, but manages the co. One of the most pleasing parts of the performance was the dancing of Emma Rogers.

It is often asked here why Col. Foster clings so tenaciously to the title of "Boston Ideals" for his present organization, inasmuch as not a single one of the original co. are now with him, and the style of entertainment is entirely different from that formerly introduced by such old-time favorites as Marie Stone, Barnabee, Tom Karl, McDonald, Fessenden and others. Colonel Foster evidently differs from Shakespeare in his views as he the colonel evidently believes there is great deal in "What's in a name."

Charles X. Berry and the partner of Colonel Foster is an old Detroit boy.

PITTSBURGH.

The Exposition having closed with a total attendance of 400,000 for the six weeks, the theatres are rapidly regaining their patronage, which was diverted to the Exposition.

Kraly's Around the World in Eighty Days did very large business at the Bijou Theatre week ending 25. James T. Powers in A Straight Tip 27-1.

Bottom of the Sea 25.

Roland Reed in The Human Hater drew crowds nightly at the Grand Opera House week ending 25. Joseph Murphy 27-1. The Great Metropolis 25.

Whallen and Martell's co. at the Academy of Music week of 25 to large business. Lester and Williams co. 27-1.

Inchavague pleased good-sized audiences at Harris' Theatre week of 25. Jos. J. Sullivan in The Rock Thorn 27-1.

Florence Miller, recently with Reilly and Woods co., has been for some time in this city rehearsing a farce-comedy, which she will shortly take on the road.

In an article on the American Amateur Stage in the Commonwealth, George Carey Waddle speaks in glowing terms of our Tuesday Night Dramatic Club which is a part of the Pittsburgh Club.

Col. Jones and his Thirteenth Regiment Band left here Saturday night, after the close of the Exposition, in a special car, chartered to carry the band through to Dallas, Tex., where they open an Exposition 25.

Harry W. Williams, proprietor of the Academy of Music, has entered suit for libel against the United Presbyterian, claiming \$5,000 damages. The suit arises from an editorial article in the current issue of the United Presbyterian, reflecting upon Mr. Williams' theatre. Mr. Williams has entered suit for criminal libel against the same parties before Alderman Gripp. Next Friday (Oct. 25) at eleven o'clock has been fixed as the time for a hearing in this case.

Roland Reed is a brother of the late William Reed, who was prompter at the old Drury Theatre (that used to be here before the war). It is said that William was one of the greatest prompters of the time.

BOSTON.

The Seidan is still at the Boston, and probably will be until the first of January. The Booth and Barrett engagement which was to have begun 24 has been transferred to the Park Theatre so that no interruption will occur in the run.

The Charity Ball closed its three weeks' season at the Hollis Street Oct. 25, and a remarkably successful run it was. Helen Duvany in The Warlike opens 27.

The Park Theatre is again open, the license having been renewed on application last week of 25.

the management. The attraction is W. S. Cleveland's Consolidated Minstrels.

The Fat Men's Club is at the Grand Opera House. Eben Plympton has been engaged as leading man for the Museum. The Magistrate is billed for 27-30 and Little Emory 31-1.

Madame Angot is still a drawing card at the Globe.

Hoyt's Texas Steer was played for the first time in Boston last Monday night at the Tremont.

Charles McCarthy is at the Howard with a rewritten version of One of the Hovests.

A regular dramatic season has opened at the Bijou with a very good co.

Manager Field has arranged with Sidney Woollett to give a series of poetic readings at the Museum, similar to those he has given for several seasons past at the Madison Square.

M. M. Whalen, late of the Museum, has been engaged as treasurer for Nat Goodwin.

Marion Manola is still in Boston.

BROOKLYN.

The Madison Square Aunt Jack co. drew large and select audiences at Colonel Sinn's Park Theatre during the week ending Oct. 25. Several theatre parties attended night 25. Lyceum Theatre co. in The Charity Ball week of 27-30. Cora Tarnier in One Error 25, with extra matinee on Election day.

My Jack was presented at the Grand Opera House week of 20-25 to good business. Louis James in repertoire 27-1.

Edward Harrigan revived The Leather Patch at the Academy of Music week of 20-25. The songs and dancing went with old-time vigor. Mr. Harrigan was warmly welcomed when he came upon the stage on Monday night. Squatter Sovereignty will be presented 27-29.

The Satchen had its first Brooklyn presentation at Holmes' Star Theatre week of 20-25. Daniel Sullivan in The Millionaire 27-1.

Signor La Rosa, Professor Brown, Major and Mrs. Littlefinger and the Martin Sisters attracted crowds daily at the Fulton Museum.

Martin Hanley says that Mr. Harrigan will not get into his new theatre until about Dec. 15.

The Kermess, a "festival entertainment," presenting The Scipio, or Mephisto's Violin, a fantastic fairy play, will be gorgeously produced at the Academy 30, 31, with a matinee 12.

BROOKLYN, E. D.

Louis James in repertoire drew crowded houses at the Amphion week ending Oct. 25. His support is excellent, including F. J. Mosley, Edward Ferry, F. L. Power, Katherine Alford, Victory Bateman and Emma Forsyth. Hallen and Hart in Later On 27-1.

Herrmann drew crowds nightly to the Lee Avenue Academy week ending 25. Money Made 27-1.

Emma Juch English Opera co. 27-1.

Katie Putnam in Old Curiosity Shop played to good houses at Proctor's Novelty week ending 25. Muldoon and Kitman 27-1.

Forrester's Burlesque and Specialty co. did fair business week ending 25 at the Grand. Yankee Notions 27-1.

CHICAGO.

The Merry Monarch is repeating its great New York success at the Chicago Opera House.

At Hooley's Nat. C. Goodwin is also packing the house in his new play, The Nominee. Nat. too, is a great Chicago favorite, and he always feels assured of a most hearty welcome when he makes his bow to his old-time friends. Next week he will put on the Gold Mine.

Markus and Schaffner's International Specialty co. at the Columbia is playing to good houses.

Gus Williams and J. T. Kelly in U and I found favor at the Grand Opera House. Same week of 20.

At the Hawthorset that bright and entertaining little burlesque, Part 2, "Delights of New York," large audiences in Imp. Raglan's Way week of 20.

Hallen and Hart had a great week at the Windsor, the house being crowded nightly. Tillie Akerstrom week of 20.

McCarthy's Mishaps, a wildly farcical piece of Irish mirth, did well at Havlin's. Nellie McHenry in Chain Lightning week 27-1.

Lost in New York, with its sensation scenes, did a prosperous business at the Alhambra. One of the finest 26.

Siberia was received with great enthusiasm at Jacobs' Clark Street Theatre. The cast is strong, and the stirring play was never better done. In the cast are Maurice Dress, Charles E. Gothold, J. Har Cossar, Adelaide Fitz Allen, Carrie Radcliffe and others, who do clever work. The World Again 2 Her 26.

Edwin P. Mayo in Silver Age pleased the patrons of the People's. He is well supported by Frances Graham. A Barrel of Money week of 26.

At St. R. Jacobs' Academy, F. E. Baker in The Emigrant did a fine business. Siberia week of 20.

At Lift's Standard, Woman Against Woman had a most prosperous week. Abbie Pierce and Charles C. Manbury are particularly good. Caprice week of 26.

WASHINGTON, D. C.

Good old Times opened Oct. 20 to a good house at Alhambra. There were several calls before the curtain for the principals in the cast. Rhea in Josephine 27.

Primrose and West packed the National Howard Athenaeum co. 27. Conried Opera co. 27.

The Paymaster was well presented at Harris' Bijou. Bobby Taylor 27. Hearts of Oak New York 27.

Hyde's Star Specialty 27 at Kerman's London Gaity 27.

Faust Up to Date opens Lincoln Hall 3.

CLEVELAND.

The Sea King drew very large houses at the Opera House Oct. 20-25. Lawrence Barrett and co. 24, 25. James O'Neill 27.

CORRESPONDENCE.

ALABAMA.

BUPAULA.—SHORTER OPERA HOUSE: This house has been closed for the season. Architects engaged to examine the building declared that one of the walls was out of plumb, and the building unsafe. The repairs which are to follow between now and next summer will probably give us a better theatre than we ever had.

NEW DECATUR.—REHOL'S OPERA HOUSE: Under the Gaslight Oct. 21; crowded house.

HUNTSVILLE.—CITY OPERA HOUSE: Annie Burton in repertoire. Fair week. Oct. 21-23 to light business, playing against Forepaugh's Circus.

MOBILE.—MOBILE THEATRE: Under the Gaslight Oct. 21 to very good business. Lillian Lewis 21, 22 in Credit Lorraine and As in a Looking Glass to very poor business. The Fairies Well packed the house 20.

TUSCALOOSA.—ACADEMY OF MUSIC: The season at this house opened Oct. 20 with George O. Morris in A Legal Wife, followed by The Gondoliers 21. Both attractions gave general satisfaction to full houses.

SELMA.—ACADEMY OF MUSIC: Under the Gaslight Oct. 21 to moderate business. W. H. Powers 21, 22 in The Fairies Well will play a return date 23.

BIRMINGHAM.—O'Brien's OPERA HOUSE: The Gondoliers, under the management of Matt Tread, to the largest house of the season Oct. 21. The performance was a disappointment. Milton Nobles in three performances, commencing 22, to splendid business, presenting From Sire to Son, Phoenix and Love and Law. Under the Gaslight 20, IREM: Lakeview Theatre continues dark. This house opened this season, but so far has proved a signal failure.

ARKANSAS.

FAIR BLUFF.—ARKANSAS HOUSE: The Ideal Extravaganza co. gave a fine presentation of Blue-Beard, Jr., Oct. 20 to S. R. O.

HOT SPRINGS.—OPERA HOUSE: Charles A. Gardner in Fatherland Oct. 21 to a fair audience. Songs well received. ANTHEM: The manager has adopted the suggestion of THE MIRROR, and the audiences are dismissed with "The Star Spangled Banner."

TERREHARA.—GIBB'S OPERA HOUSE: Lily Clay's Colonial Comedy co. Oct. 21; attendance good. C. A. Gardner to full house 16.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: The Carleton Opera co. week of Oct. 20-22 to good business. —LOS ANGELES THEATRE: This house, after undergoing quite extensive repairs and alterations, reopened 21 with Herne's Hearts of Oak. —ITEMS: Captain Moody, the Southern California Pinkerton, is head bookkeeper at the Los Angeles—Manager Fred Englewood is here after visiting his mines in Lower California. —W. W. Conant is treasurer at the Los Angeles. —James A. Herne is popular with the outgoers here. It is a pity Mr. Herne can't leave his voice here to undergo our climatic influences.

RIVERSIDE.—LORING OPERA HOUSE: Hand Granger in Inherited and The Circle Oct. 21, 22 to good business. The U. S. Mail Oct. 21-packed house. The latter was not very well received. George Facker omitted her Spanish song-and-dance, which caused considerable disappointment.

SAN JOSE.—CALIFORNIA THEATRE: Henry E. Dixey in Adonis Oct. 21. Fair houses. T. W. Keene in Richard III. and Richelieu 21, 22 good business first night, but a sad contrast on the following evening. —ITEM: The People's Theatre will open Nov. 10 under the management of Ned Buckley.

COLORADO.

DENVER.—NEW BROADWAY THEATRE: The D. O. co. is presenting old-time successes in a thoroughly commendable style. A Mikado chorus of fifty voices is an unusual outlay upon operas of this ilk. —TAMOR: There was a uniformly good attendance during Rose Coghlan's engagement week ending 21 that must have been gratifying. Miss Coghlan's Peg Woffington was the most popular impersonation, it being presented more times than either London Assurance or Forget-Me-Not. Miss Coghlan's co. is especially good. A Midnight Bell opened 6 to a full house. —FIFTEENTH STREET THEATRE: Alexander Salvini had fairly good patronage week ending 17. His Don-Casca de Bazar is very meritorious. M. Salvini, however, is handicapped by an inferior supporting co. —ITEM: The Denver Press-Club is to have a benefit 21. Manager Lonsdale has donated the Broadway, and the Buff co. furnishes the amusement. All the boxes have been taken, and a large attendance is expected. This club is a prominent factor in Western journalism. The 700 never had so able a critic on its staff as Earl Marble. By the way, there's a decided improvement in the critiques furnished by the *Register* and lately. —The new theatre in Ogden is to be in the McCourt chain. From the published accounts it is a model house. The cost is said to be \$200,000. John Elitch's Minstrels begin their season at the Fifteenth Street 21, and then go to the North-west. Over \$100,000 is said to have been expended in outfitting the co. —The Crystal Slipper with all its Chicago splendor comes to the Tabernacle week of 17. Clara Morris is a near booking at the new Broadway.

LEADVILLE.—TAMOR OPERA HOUSE: Midnight Bell Oct. 21, 22 to well pleased audiences. Brass Monkey is to a very large house.

ASPEN.—WHEELER OPERA HOUSE: A Midnight Bell Oct. 21; good business. A Brass Monkey 21; fair house.

CONNECTICUT.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: Hands Across the Sea gave a satisfactory performance to large houses Oct. 21, 22. Kilrain and Muldoon comb. in A Woman's Fair and a fair audience 17. Jake Kilrain, Jack Ashton, William Muldoon and Ernest Roeder are the principal attractions. Aunt Jack had a large audience, matinee and evening 18. Lester and Allen Vaudeville Show including Frank McNish drew poorly 20, 21, but gave a good performance. —HYDEPARK THEATRE: Faust Up to Late with an excellent co. gave most enjoyable entertainments 17, 18. The Red Hussar with Marie Tempest in the title role drew a big house 20 and made a distinct hit. Miss Tempest being called before the curtain several times. —GRAND OPERA HOUSE: Katie Rooney in Bubbling Over to medium sized houses 17-18. The star is the only feature of the show. A Clean Sweep with Dan Mason and fair co. drew good houses 20-22. —ITEM: A. B. Anderson, who has many friends here, is now associated in the management of Kilrain and Muldoon.

WINSTED.—OPERA HOUSE: Josephine Cameron in Forget-Me-Not Oct. 21 to light business. Miss Cameron as Stephanie was excellent, but her support was only fair. Newton Beers' Lost in London did a good business, considering stormy night 20. This co. carries a fine list of scenery. Sam Young, the leading man, formerly resided here.

NEW BRITAIN.—OPERA HOUSE: Shenandoah Oct. 21, 22, entire house sold in advance both nights.

WILLIMANTIC.—LEWIS OPERA HOUSE: Mugs' Landing Oct. 21 to a good house. The Red Hussar 21 to satisfactory business.

MIDDLETOWN.—M. DONOUGH OPERA HOUSE: Grimes' Cellar Door Oct. 21 to a large and well pleased audience.

HARTFORD.—PROCTOR'S OPERA HOUSE: Hands Across the Sea drew good houses Oct. 21, 22. Cleveland's Consolidated Minstrels with Billy Emerson and Barney Fagan drew a large audience 21. When was greeted by a large audience 21. Lester and Allen 22 presented a very fair vaudeville bill in which the old-time favorite, Frank McNish, was prominent. The Bostonians in their new opera, Robin Hood, drew an immense audience; notwithstanding stormy weather. —FOOT GUARD: That clever magician, Hermann, impressed and mystified a large audience 21.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE: Aunt Jack thoroughly pleased a large audience Oct. 21. Louis James 18, matinee, Ingot, evening, Richelieu; both to good attendance. Hardie and Von Leer in On the Frontier 20, 21; top-heavy houses. Rhea 22; matinee, Ingot, evening, Josephine. William Harris as Napoleon was

excellent, and the rest of the co. was good. The piece was finely staged and costumed. Business good. —HAWES' OPERA HOUSE: Held by the Enemy 21 to moderate attendance. Lost in London 22, poor performance, attendance large.

NEW LONDON.—LACROIX THEATRE: Little Lord Fauntleroy Oct. 21 to a fair-sized audience. One of the Braost to a full house. Rhea in Josephine 20 to a well filled house. Good co.

SYSTIC.—OPERA HOUSE: Katie Rooney presented Bubbling Over to a small house Oct. 21. Fred Bryton drew a good house 21, considering the very stormy weather.

TORRINGTON.—OPERA HOUSE: Lost in London Oct. 21; fair house, poor co. Frederic Bryton in Jim 21; bad weather, small house. Co. and play good. Josephine Cameron, booked for 22, failed to keep her engagement.

BIRMINGHAM.—STERLING OPERA HOUSE: Hat die Von Leer's On the Frontier to a good house Oct. 21. Little Lord Fauntleroy with Ada Fleming as Cedric to a packed house 21. Sam T. Jack's Cedric to a top-heavy house 22.

WATERBURY.—JACOBI OPERA HOUSE: William Muldoon and Jake Kilrain filled the house Oct. 21. The Nelson comb. 21 gave a good entertainment. Hardie and Von Leer received a warm welcome 17. On the Frontier draws as well as ever. T. Henry French's Little Lord Fauntleroy with Ada Fleming as the little Lord pleased a fair-sized audience 20.

MERIDEN.—DELEVAN OPERA HOUSE: Newton Beers' Lost in London to very poor business Oct. 21. This co. should play the people they advertise. Newton Beers, although extensively billed, was not with the co. here, and the small audience witnessed a very poor performance. Little Lord Fauntleroy matinee and evening of 21 to fair business. The Fauntleroy craze is over here judging from the attendance. The Bostonians in Robin Hood 20; large audience.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE: Edwin Arden in Raglan's Way drew large houses Oct. 21, 22. Dooney and Guthrie's Minstrels to fair business 21. Mile Rhea gave Wilmington theatregoers a great treat 21, appearing as Josephine in her play that same name. The support was excellent, and the audience greatly enjoyed the performance. —ACADEMY OF MUSIC: M. A. Scanlan in Neil Aghra drew very large audiences 20-22.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE: Hermine was presented by William Redmund Oct. 21 to a large and enthusiastic audience.

AUGUSTA.—GRAND OPERA HOUSE: Ward Bowers comb. Oct. 21 in Henry VIII. to S. R. O., largely composed of the elite of the city.

COLUMBUS.—SPRINGER OPERA HOUSE: The Great Metropolis was presented Oct. 20 to a large audience.

NACON.—ACADEMY OF MUSIC: George Wilson's Minstrels gave an excellent performance 17 to S. R. O.

SAVANNAH.—THEATRE: Verona Jarboe in Starlight to good business Oct. 20, 21.

THOMASVILLE.—OPERA HOUSE: Hermine Oct. 20 more than pleased a good-sized audience. ANTHEM: "The Star Spangled Banner" closes all performances here.

ILLINOIS.

CHAMPAIGN.—The Abbie Carrington Opera co. gave Martha in a pleasing manner Oct. 18. Adele Pavn in Mary Stuart 21. A small audience and poor performance.

ROCKFORD.—OPERA HOUSE: Hanlon's Fantasia delighted good-sized audiences Oct. 17, 18. Shepard's Minstrels 21; fair house.

ENGLEWOOD.—TIMMERMAN GRAND OPERA HOUSE: Mrs. Frank Leslie Oct. 17 lectured on "Royal Leaders of Society." Mrs. Leslie's wardrobe and diamonds were very attractive. The lecture was mediocre. Nellie McHenry 21 in Chain Lightning. Her character changes and specialties were enthusiastically received. She is ably supported by Frank Deane, a clever comedian and sweet singer.

GALESBURG.—OPERA HOUSE: The California Opera co. Oct. 21 in Said Pasha to a fair house. Gilmore's Band 22; every seat sold in advance; audience delighted.

LASALLE.—ZIMMERMAN OPERA HOUSE: Bristol's Equines finished three nights' engagement Oct. 17 to fair business. Bear Irish Boy 21; good house. Hanlon's Fantasia 21 to a splendid business.

ELGIN.—DE BOIS OPERA HOUSE: Hanlon's Fantasia delighted large audiences Oct. 17, 18. Frohman's Charity Ball co. gave one of the best entertainments of the season 21 to excellent business.

DIXON.—OPERA HOUSE: Walter Robinson and co. gave a very bad performance of Lights of London Oct. 18. Business fair.

LINCOLN.—GILBERT'S OPERA HOUSE: Adele Pavn Oct. 20 to average business.

DECATUR.—GRAND OPERA HOUSE: The Henry Burlesque co. Oct. 21; fair business. McCabe and Young's Minstrels 18; slim house. Abbie Carrington Concert Oct. 17; very small audience.

FREETOWN.—GERMANIA HALL: Buchanan Comedy co. week of Oct. 17-19 to good business in the following repertoire: State Evidence, Extra Home-spun Folks, Fanciful the Cricket, Two Orphans and A Legal Rogue.

QUINCY.—OPERA HOUSE: The old Homestead Oct. 21 to a very large house. The co. is an excellent one. Ole Olson followed 21 to a fair house. Gilmore's Band 20 to a packed house.

CAIRO.—OPERA HOUSE: Marlande Clark in Dead Heart to a fair sized audience Oct. 17. It would be difficult to conceive of anything poorer than this production proved to be. Patti Rosa 21; Rose Coghlan 17.

BLOOMINGTON.—DURLEY THEATRE: The Wife Oct. 21; Rose Coghlan 21. —OPERA HOUSE: Alone in the following repertoire: State Evidence, Extra Home-spun Folks, Fanciful the Cricket, Two Orphans and A Legal Rogue.

OTTAWA.—SHERWOOD'S OPERA HOUSE: McCarthy and Reynolds' Bear Irish Boy Oct. 17 to a large and well-pleased audience. Melville B. Raymond's co. presented Alone in London 20 to small business. Performance below the average.

MONMOUTH.—OPERA HOUSE: Bristol's Equines pleased big houses Oct. 20-22. Gilmore's Band 21; good business. The sweet voice and unaffected manners of Ida Klein captured the audience.

ROCK ISLAND.—HARPER'S THEATRE: Opened Oct. 17 by the California Opera co. in Said Pasha to a large audience. Bert Holcolm, a former Rock Island boy, is with the co. He received an ovation from his many friends here. —ITEM: Our theatre has been remodelled throughout. Four boxes have been placed on each side. The stage has been enlarged, the scenery and curtain have been repainted, the walls frescoed in terra-cotta and trimmed in bronze and gold by J. G. Buss, scenic artist of the Haymarket Theatre of Chicago. May success follow the new management.

STREATOR.—PLUM OPERA HOUSE: Davidson, Austen co. in Guilty Without Crime Oct. 22. Good business.

INDIANA.

INDIANAPOLIS.—DICKSON'S GRAND OPERA HOUSE: The S. R. O. sign was displayed during the engagement of Stuart Robinson in The Henrietta Oct. 17, 18, and everybody was delighted with the performance. Lawrence Barrett 21, 22 to good houses. —ENGLISH'S OPERA HOUSE: The County Fair had a most prosperous week ending 21. —PARK THEATRE: This house received its share of patronage week ending 21, when Orr and Williams' Minstrels were the attraction.

SOUTH BEND.—OLIVER OPERA HOUSE: The Charity Ball was presented to a crowded house Oct. 20. —GOOD'S OPERA HOUSE: Agnes Wallace-Villa in The World Against Her to a good house 17. —ANTHEM: Messrs. J. and I. D. Oliver, the managers of the Oliver Opera House, have permanently introduced "The Star Spangled Banner" as the finale to all performances at their house.

RICHMOND.—PHILLIPS OPERA HOUSE: The Holden Comedy co. week of Oct. 20 at popular prices to good business. Fay Foster's English Comedy co. 21 to good business.

LAFAYETTE.—GRAND OPERA HOUSE: John

Marlowe in As You Like It Oct. 21 to large business. Fort Donelson 20 to light business.

TERRA HAUTE.—NAVY'S OPERA HOUSE: The City Club Oct. 21 to a large house. Fort Donelson 21 to a small house; fair performance. McCabe and Young's Colored Minstrels 21 to a fair house.

GOSHEN.—OPERA HOUSE: Tirrell's New York Comedy co. week of Oct. 17 to good business.

NEW ALBANY.—OPERA HOUSE: A Barrel of Money Oct. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1897. Gracie Emmet is especially clever. Charles A. Loder in Hilarity packed the house 20. —ITEMS: C. A. Loder next season will star in a new piece, entitled Oh, What a Night! Professor Hatch, of the Hilarity co., placed "The Star Spangled Banner" at the close of the performance, much to the delight of the audience.

PERU.—EMERSON'S OPERA HOUSE: Agnes Wallace-Villa's World-Against Her co. Oct. 21 to a good business.

ELKHART.—BUCKLEY OPERA HOUSE: Patrick in A Midnight Call Oct. 20; fair business.

ANDERSON.—DOXEY MUSIC HALL: Labadie-Rogers Comedy co. in a triple bill, The Baron's Rager, My Uncle's Will and A Happy Pair Oct. 18 to fair business.

FORT WAYNE.—MASONIC TEMPLE: Daniel Frohman's Charity Ball filled the Temple Oct. 19. The piece was received with great favor, and the co. is very good. India Marlowe appeared as Parthena in Ingot 21, and as Imogen in Cymbeline 22 to good houses. She has many admirers here, but the inferiority of her support always mar her performances.

MADISON.—GRAND OPERA HOUSE: The season opened Oct. 17 with A Barrel of Money to S. R. O. —ITEM: The management has made the best book this season since the erection of the Opera House, a fact that will be appreciated by the public.

IOWA.

OSKALOOSA.—MASONIC OPERA HOUSE: The California Opera co. in Said Pasha pleased a large audience 17. Modern Dromios to fair business 20.

DUBUQUE.—GRAND OPERA HOUSE: The Hustler Oct. 18 to a fair audience. Agnes Herndon 17 in La Belle Marie to a splendid business. Miss Herndon is an actress of rare ability.

FT. DODGE.—FENSER OPERA HOUSE: Barry and Fay in McKenna's Flirtation kept a large and eager house Oct. 21. The principals were excellent and support good. Ole Redpath in The Fireman's Ward to fair business 18.

DES MOINES.—FOSTER'S OPERA HOUSE: Agnes Herndon in La Belle Marie to good business Oct. 20. Strauss Orchestra matinee and evening of 17 at advanced prices to crowded houses. World's Fair was booked for 20, and sent paper. Agent and co. failed to appear and sent no explanation. —GRAND OPERA HOUSE: Cora Scott-Pope to good business 17, 18. —CAPITAL CITY OPERA HOUSE: Rusco and Swift U. T. C. to S. R. O. 17, 18. E. W. Burbank's The 20; good business. —ITEM: Carl Hackert got a judgment against Barry and Fay for \$100. He was the musical director of the co. and claimed that he was discharged in this city without notice of cause.

LE MAR.—OPERA HOUSE: The Fireman's Ward Oct. 21 to good business.

CECILLIA.—GREEN'S OPERA HOUSE: The Hustler 18; unsatisfactory performance. Strauss' orchestra was well patronized 18. Beach and Bowers' Minstrels had a fine house 18. Ullie Akerstrom 20.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: Barry and Fay Oct. 14, 15; good business. —ACADEMY OF MUSIC: The Fireman's Ward to good business 17. Burbank's The 20; good business 17, 18.

MUSCATINE.—TURNER OPERA HOUSE: The Dear Irish Boy Oct. 17 to a fair-sized audience.

BURLINGTON.—GRAND OPERA HOUSE: The Old Homestead Oct. 17, 18 drew large audiences. Gilmore's Band played under an immense audience 21.

OTTUMWA.—GRAND OPERA HOUSE: California Opera co. in Said Pasha to good business Oct. 18.

KANSAS.

TOPEKA.—BRAWFORD'S OPERA HOUSE: Mattie Vickers in Edelweiss Oct. 17. Play pleasing, and scenery very pretty, especially the avalanche scene. Songs new and catchy, and everybody satisfied. Miss Vickers dances as sprightly and sings as taking as she did fifteen years or more ago. W. I. Scanlan in his new play dyes Aron 18. The people came from miles around "give that a strong accent" to accent the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

GRAND OPERA HOUSE: MacLean Prescott 21, 22 in Cleopatra and Spartacus. The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek-a-Boo." Will he do it? —Manager John Whiteley, of the very good songs new and pleasing. Costumes rich and elegant. Scenery pretty and appropriate, and play interesting. Audience very large and sympathetic.

MACLEAN PRESCOTT: The former play gives them scope for a royal historical production, and the latter gives Mr. MacLean a chance for some fine acting. John D. Craig as Antony and Placerville and Rose Arthur as Atina and Julia deserve special mention. The costumes especially of the principals were richly appropriate. —ITEMS: It has been suggested that Mr. Scanlan rechristen his famous song and call it "To-Beek

IRISH BROTHERS: Providence, R. I., Oct. 27-Nov. 1.
JOHN B. BURROUGHS: Ardmore, N. Y., Oct. 29, Philadelphia 30, Carthage 31, Louisville Nov. 1, Bronxville 2, Remond 3, Clinton 4, Oneida 5, Canastota 6, Canastota 7, Canastota 8, Dryden 9.
LILLY CLAY'S COLLOSSAL GAUITY: City of Mexico Oct. 25-Nov. 2.
LESTER AND ALLEN'S: Albany, N. Y., Oct. 27-Nov. 1.
LESTER AND WILLIAMS: Pittsburg, Pa., Oct. 27-Nov. 1.
LONDON GAUITY GIRLS: Pittsburg, Pa., Oct. 27-Nov. 1, Louisville, Ky., 2-5.
MAY DAVENPORT BUREAU'S: Herkimer, N. Y., Oct. 29, Canastota 30, Syracuse Nov. 1-3, Buffalo 10-15.
MCADDERY DEMPSEY: N. Y. City Oct. 27-Nov. 1.
NELSON'S GREAT WORLD: Hoboken, N. J., Oct. 27-Nov. 1.
NIGHT OWLS: Baltimore, Oct. 27-Nov. 1, Philadelphia 3, Harlem, N. Y., 4-10.
OUR AMERICAN STARS: Beaver Falls, Pa., Oct. 29, Canton, O., 30, Sandusky 31, Jackson, Mich., Nov. 1.
ROSE HILL'S BURLESQUE: Des Moines, Ia., Oct. 29, Omaha, Neb., 30, Council Bluffs, Ia., Nov. 1, Ottumwa 3, Oskaloosa 4, Moline, Ill., 5, Rock Island 6, Keosauqua, Ia., 7.
SHERMAN-FLYNN: Montreal, Can., Oct. 27-Nov. 1, Toronto 1-6.
ST. DEVERE: Newark, N. J., Oct. 27-Nov. 1.
SID FIER AND BARRELL: Charleston, S. C., Oct. 27-Nov. 1.
TONY PASTORE: N. Y. City Oct. 27-indefinite.
THE LILLIPUTS: N. Y. City Sept. 15-indefinite.
WEBER AND FIELDS: N. Y. City Oct. 30-Nov. 4.
WILLIAMS' PARISIAN FOLLY: Sandusky, O., Oct. 29, Ashabola 30, Coffey, Pa., 31, Lockport, N. Y., Nov. 1.
WILLIAMS AND ORR: St. Louis, Mo., Oct. 27-Nov. 1, Kansas City 1-5.
WHITEN AND MARRELL: Cincinnati, O., Oct. 27-Nov. 1, Chicago, Ill., 2-8.

MINSTRELS.

AL G. FORD: Lancaster, O., Oct. 29, Chillicothe 30, Circleville 31, Portsmouth Nov. 1, Marysville 2, Indianapolis, Ind., 7, 8.
BEACH AND BOWERS: Dixon, Ill., Oct. 29, Princeton 30, Paris, Texas, 31, Spring Valley Nov. 1.
BERT SHEPARD: Murfreesboro, Tenn., Nov. 3, Knoxville 4, Asheville, N. C., 5.
BARLOW BROTHERS': Indianapolis, Ind., Oct. 27-30, CLEVELAND'S CONSOLIDATED: Boston, Oct. 27-Nov. 1, N. Y. City 10-29.
CLEVELAND'S MAGNIFI-ENT: Fort Smith, Ark., Oct. 29, Paris, Texas, 31, Marshall 30, Shreveport, La., Nov. 1, Vicksburg, Miss., 2, Greenville 4, Pine Bluff, Ark., 5, Memphis, Tenn., 6-8.
CLEVELAND'S COLUMBIAN: Los Angeles, Cal., Oct. 27-Nov. 1.
COORMAN: London, Can., Oct. 29, Hamilton 30, St. Catharines 31, Niagara Falls, N. Y., Nov. 1.
GARDNER: LaSalle 1, Spring Valley Nov. 1, Houston 2, San Antonio 7, 8.
HI HENRY: Charlotte, N. C., Oct. 30, Salisbury 31, Greensboro Nov. 1.
MERRITT AND NEALLEY: St. Joseph, Mich., Oct. 29, Buchanan 30, Michigan City, Ind., 31.
MCCLARE AND VOLVO: Memphis, Tenn., Oct. 30-Nov. 1, LaSalle 1, Spring Valley Nov. 1, Pensacola 4, Shreveport, La., 5, Munro 6, Natchez, Miss., 7, New Orleans, La., 10-15.
PRINCE AND WEST: Cincinnati, O., Nov. 1-5.
TOATCHER: New London, Conn., Oct. 30, Norwich 31, Hartford Nov. 1, N. Y. City 1-6.
VERELAND: Waverburg, Pa., Oct. 29, Cammonsburg 30.

CIRCUSES.

BARNETT AND BAILEY: Augusta, Ga., Oct. 29, Savannah 30, Charleston, S. C., 31, Columbia Nov. 1, Portsmouth 31, Charlotte, N. C., 4, Greensboro 5, Raleigh 6, Winston 7, Danville, Va., 8.
FORBESBURG: Farmville, Va., Oct. 29, Norfolk 30, Petersburg 31, Richmond Nov. 1.
WASHBURN AND ARLINGTON: Nicholasville, Ky., Oct. 29.

MISCELLANEOUS.

BRISTOL (W. H.) EQUINES: 7, nota, Ia., Oct. 29, 30, Fulton, Ill., 1-Nov. 1, Tappan, Ia., 1-4, Muscatine 5-8, Fairbairn 10, 31.
ELLISLET'S VOYAGERS: Minneapolis, Minn., Oct. 27-Nov. 1, Milwaukee, Wis., 3-8, Chicago, Ill., 10-15.
H. L. FLETCHER'S MESSENGER: Canton, Ill., Oct. 27-Nov. 1.
HEBERMANN: Jersey City, N. J., Oct. 27-Nov. 1.
KELLEY: Buffalo, N. Y., Oct. 27-Nov. 1.
PAVLEE BILL: Atlanta, Ga., Oct. 25-Nov. 1.
SINGER BILLIE: Boone, Ia., Oct. 30, Ft. Dodge 31, Des Moines Nov. 1, Newton 3, Indianapolis 5, Oskaloosa 11, Fairbairn 12, Mt Pleasant 13.
W. W. DAVIDSON: St. Regis Falls, N. Y., Oct. 29, 30, Norwood 31-Nov. 1, Malone 1-4, Ogdensburg 5-6.

FOR SALE OR ON ROYALTY.

In Spite of All.

By Marie Mackaye. **AGNES**—Formerly played by Agnes Ethel. **ANDREA**—By Victoria Weston.

The MSS. of these successful plays are the sole property of Marie Mackaye. In spite of All and Agnes are adaptations of Sardou's Andrea.

THE GIRLS OF CLOVERTON.
 A Domestic Comedy from the German.

JACQUETTE.
 Romantic play by Messrs. George H. Tresselt and William Gail.

Persons wishing to negotiate for the above plays will please address the owner's agent,
ARTHUR HORNBELOW,
 Care Dramatic Studio.

VASELINE
FACE PAINTS.
FOR MAKE-UP.
Superior to All Grease Paints.

These paints do not contain animal matter, and cannot change nor become rancid. They are odorless and harmless and will be universally acknowledged to be superior in quality to any grease paints heretofore made. Their action on the skin is beneficial, not injurious, and they will be found of easy application, and to afford good tints and colors, and are readily removed.

For sale by druggists.

PREPARED ONLY BY THE
Chesterburg Manufacturing Company,
 (Consolidated).
 25 STATE STREET, NEW YORK.

Price, 75 Cents per Box, of Nine Colors.
 Can be had at **KEMLINGER & CO'S**, 25 West Thirteenth Street, N. Y.

THE PIXIE

In a brilliant new play by JAMES C. ROYCE II.

KATE,

A Romance of the War.

ESTABLISHED 1895.
L. KEMLINGER & CO., SEAVIEW SCENIC ARTING.
 250 Madison Studio, Madison Avenue, near 110th St., Harlem 63 Station, New York. Telephone "800 Harlem."

PRIZE WINNER, Manager Boston Trust Comedy Co. 1911.
 Manager. Organized May 28, 1912. Permanent address 1911.

"WAIT UNTIL THEY STRIKE CHICAGO!"
THAT'S WHAT "THE KNOCKERS" SAID ABOUT

T. D. Marks & P. B. Shaffner's International Specialty Co.

ORGANIZED IN EUROPE AND TRIUMPHANT IN AMERICA

AND THIS IS WHAT CHICAGO HAS TO SAY:

"The entertainment one of the best given this season."—*Herald*. "Marks and Shaffner have not deceived the public. Their company is all that it purports to be—a congress of exceptional performers."—*Inter-Ocean*. "It is a bright and exceedingly entertaining performance."—*Times*. "Lovers of novelty will find considerable to attract them."—*Post*. "The Internationals are about the best ever seen in Chicago."—*Evening Journal*. "The best variety performance ever seen in Chicago."—*Mail*.

Such Unanimity Means But One Thing! The Largest, the Most novel, the Most Refined, the Greatest of all Specialty Companies.

Playing to two of the big Columbia's banner weeks! Ask AL HAYMAN. But one verdict in every city: "The best ever seen." Time all filled in the leading theatres of America, Canada and Mexico. Permanent address, 1215 Broadway, New York. All communications to T. D. MARKS.



C. G. Gunther's Sons
Furs
Jackets, Wraps, Coats, Mantles,
Shoulder Capes, Pelerines, Cravattes,
Choice and exclusive designs—Moderate prices.
184 Fifth Avenue, New York.

**THEATRICAL
SCENERY**
SOSMAN AND LANDIS
Scene Painting Studio.
THE LARGEST IN THE WORLD.

We are now completely stocked with Scenery
New Broadway Theatre, Denver, Colorado.
New Lyceum Theatre, Memphis, Tenn.
Grand Opera House, Dubuque, Iowa.
Timmermann Opera House, Englewood, Chicago.
Grand Opera House, Meridian, Miss.
New Opera House, Paris, Ky.
Lombard Opera House, Greensburg, Pa.
Hargreaves' Opera House, Chester, Pa.
Murphy's Opera House, Olympia, Washington.
And more than a score of others in all parts of
the United States and Canada.

They are all getting strictly First-class Work
at Reasonable Prices.

We manufacture everything in the line of STAGE
HARDWARE and deal in every accessory used on
stages.
Can make Special Low Prices on Stage Carpets
of all grades and colors. Also on Green Grass
Mats. Estimates and catalogues on application.

SOSMAN & LANDIS,

27 and 28 South Clinton Street,
Chicago, Ill.

KATIE EMMETT.

HARRY WILLIAMS, Manager. WILL J. HOWES,
Treasurer. YANK NEWELL, Business Manager.
GEORGE W. MITCHELL, Stage Manager. Now play-
ing:

Wright Huntington, Katie Emmett,
George W. Thompson, Amy Ames,
W. H. Murdoch, Florida Kingsley,
George W. Mitchell, Lizzie Davis,
Gus Hennessy, La Petite Lillian,
Thomas Messingale, William Labb.

LOUIS ALDRICH is THE EDITOR.

EDWIN KNOWLES, Manager. HORACE WALL,
Business Manager. E. G. HAYNES, Treasurer.
This week (Oct. 6) Fifth Avenue Theatre, New York.

Louis Aldrich, Dora Goldthwaite,
Alexis Markham, Grace Huntington,
William Lee, May Haines,
E. R. Willard, P. J. Reynolds,
Edgar Weir, Marie Doran,
Frank B. Hatch.

THE MIDNIGHT ALARM.

A. Y. PEARSON, Manager. GUS MUNZER, Busi-
ness Manager. W. W. REYNOLDS, Stage Manager.
PROFESSOR GIDE, Musical Director.

Frederick Julian, Katie Pearson,
Neil Florence, Cassie Francis,
George W. Lee, Ella Ritter,
Charles Rollins, Marie Leroy,
W. W. Ritter, E. M. Leroy,
George F. Hall, Harry Thompson.

THE UNITED MAIL.

ELMER E. VANCE, Manager. W. J. CHAP-
MAN, Business Manager. W. J. DIXON, Stage Man-
ager. CHARLES F. DINTER, Musical Director.

Master Harry Blaney, Florence Bindley,
W. J. Dixon, Lillian Alexander,
Alexander Randolph, Viola Vance,
Harry J. Stone, Mary Bryant,
Charles E. Huntington, C. E. Hand,
Joe Coyne, Clay T. Vance,
Joe Mulligan, J. W. Milliken.



Mlle. L. F. Baker,
46 WEST 23d ST.,

ROBES.

Work Guaranteed.

LADIES, ATTENTION!

The best face and nursing powders made and guaranteed to
be free from lead, zinc, and all other injurious ingredi-
ents are contained in the PERFORMED CHAMBER-
LAIN'S, the most beautiful and accurate ever made.
For sale everywhere, or sent by mail. Price 25 cents. Export
& Co. Sole Importers, 50 Cortland St., New York.

NEW YORK CENTRAL & HUDSON RIVER R. R.
GREAT FOUR-TRACK TRUNK LINE.

SUPERIOR SERVICE! FINEST EQUIPMENT! GREATEST COMFORT



GRAND CENTRAL STATION,
Fourth Avenue and Forty-second Street, New York

THE NEW YORK CENTRAL
is the only line landing its pas-
sengers in the City of New York
in the centre of the business and
residence district, and convenient to the
large hotels. All parts of the city can be
quickly reached by means of the Elevated
railroads and horse-car lines which radiate
from Grand Central Station.

For information, address

M. C. ROACH, General Eastern Passenger Agent,
No. 413 Broadway, New York
GEORGE H. DANIELS, General Passenger Agent,
Grand Central Station, New York

**HARDMAN
PIANO**

HARDMAN, PECK & CO. Mfrs.
WAREHOUSES, 5th AVE. & 19th ST.
40,000 IN USE.

1891. SEASON 1892.
Mr. FREDERICK PAULDING

Will appear in an Original Spectacular, Sensational, Comedy-Drama of New York Life, by
the late WILLIAM IRVING PAULDING, entitled

The Struggle of Life.

Produced with a very Strong Company, Excellent Chorus, Original Music, Elaborate
Printing, Appropriate Costumes and Magnificent Scenery, specially built, painted and car-
ried for this most Complete Production.

The above title and play are the sole property of FREDERICK PAULDING, of New York, and any
person infringing on his rights will be prosecuted to the full extent of the law. Time rapidly filling.

Address for time and terms,

FREDERICK PAULDING, Care Palmer's Theatre, New York.

NADAGE DORÉE

IN

"NATASQUA."

TOUR 1890-91.

STAR AND PLAY SPLENDIDLY ADVERTISED. EXCELLENT PRINTING.

NOW BOOKING IN FIRST-CLASS THEATRES ONLY.

For open dates address **CHARLES DU BOIS, Manager,**

435 Fourth Avenue, New York City.

TOUR OF

MAUDE GRANGER

In RICHARD DAVY and MRS. LUCY HOOVER'S Powerful Emotional Play,

INHERITED.

W. M. WILKINSON Manager, 25 West Thirtieth Street, New York.

Bush Street Theatre, San Francisco, two weeks, commencing Sept.

*The rates for "Time Wanted" in THE DRAMATIC
MIRROR are: One announcement (one date) including man-
ager's name and address, \$1, for each additional date, 25 cents.
Subsequent insertions at same rates.

TIME WANTED.

Traveling Managers have the fol-
lowing Open Dates. Write
or Wire.

CHAS. T. ELLIS.—Dates in April and May.
Address as per route in Mirror.

GUILTY WITHOUT CRIME.—After Jan. 30,
'91. Address en route.

GO-WON-GO NOHAWK.—Weeks of Dec. 8,
Dec. 22, Jan. 19, Jan. 26 open. Address
Frank Connors.

MARGUERITE ST. JOHN.—Thanksgiving,
Christmas, New Year's. Address G. M.
Wood, The Frohman Dramatic Exchange.

ROBERTS-SAILER COMPANY.—Several open
dates. Address J. B. Roberts, 2,115
North 13th Street, Philadelphia, Pa.

RAGLAN'S WAY.—After January. Address
David Peyser, en route.

THE MIDNIGHT ALARM.—Open time. Ad-
dress A. Y. Pearson, Frohman Dramatic
Exchange, 49 West 28th Street.

THE STRUGGLE OF LIFE.—Open Time Ses-
sion 1891-92. Address Frederick Paul-
ding, Palmer's Theatre, N. Y. City.

W. T. CARLETON OPERA CO.—Week of
Dec. 29 (New Year's) between Nash-
ville en route to Detroit, Mich.

**Vestibuled
LIMITED.**

CHAUTAUQUA LAKE ROUTE

BETWEEN

NEW YORK AND CLEVELAND

AND

NEW YORK AND CHICAGO

WEST BOUND:

Leave West 23d Street, every day..... 3:50 a.m.
Leave Chambers Street, every day..... 5:00 a.m.
Arrive at Cleveland, next day..... 10:00 a.m.
Arrive at Chicago, next day..... 9:00 a.m.

EAST BOUND:

Leave Chicago, every day..... 10:15 a.m.
Leave Cleveland, every day..... 12:15 p.m.
Arrive at New York, next day..... 3:15 p.m.

VESTIBULED-PULLMAN SLEEPING-CAR made specially
for this service is run on this train through to Cleveland.
Fast bound the Sleeping Car from Cleveland is attached to the
Vestibuled Limited at Leavittsburg.
Passengers in both directions enjoy the advantages of the
DINING CAR.

W. C. KINEARSON, Gen. Pass. Agent.

**VELVETIA
BEST
FACE POWDER MADE
SOLD EVERYWHERE**

**UNION
TRANSFER
AND STORAGE CO.**
121 to 125 East 22d Street,
Telephone Call, 2nd Street 124.

Branch Offices—407 Fourth Ave-
nue, and
100 PARK AVENUE
Opp. Grand Central Depot.

Large vans for furniture moving,
city and country. Packing of china
and works of art a specialty. Stor-
age for furniture reduced 25 per
cent.

Trunk storage reduced to 25
cents per month.

W. McCARTHY LITTLE, Pres.
J. H. JONES, Sec. and Treas.

Moving of Theatres at Companies a Specialty

TYPEWRITING.

TYPEWRITER, COPYING, Legal, Commercial, Dramatic,
Architectural and Miscellaneous, at reduced rates. PLAYS
TYPEWRITTEN ON SUNDAY NOTICE. DRAMATIC
WORK A SPECIALTY. Call or address

Miss LAMB,

Room 33, third floor, Gilbey building, 1181 Broadway, not Gilbey
House, between 28th and 29th Streets, next door to Book-
stader's Theatre.

MITCHELL'S

STANDARD XYLOPHONES.

Banisters, Vt., are used by the best players

MARIE HUBERT FROHMAN THE WITCH.

SYNOPSIS OF SCENES AND SCENERY.

ACT I.
FATHER AMBROSE'S MISSION. "Whom God hath joined together let no man put asunder."

SCENE I.—IN THE DEPTH OF THE FOREST: (Three months have elapsed.) "He who breaks the vow, he shall not escape."

ACT II.
SCENE I.—BONDSIDE IN SALAM FIELDS. (Two months have elapsed.) "To a respectable woman and peaceful family there was a pretty well known character in Salem. The first hour of her as being imprisoned and shipped for neglect of public duty, then a being put under the town pump and dunked for scolding, and again as being whipped and dunked and having her tongue put in a cloth stick for scolding the elders, finally she was hanged from the gallows."

SCENE II.—THE COMMONS IN OLD SALAM. "He is at peace, do with me as you will." On the left of the stage may be seen the old Salem House, in the center, near the shore, is that of Mr. Philip English, a Salem merchant who was accused of witchcraft and imprisoned, but managed to make his escape; next to it is the house of the new Mr. Farns, where the witchcraft delusion first occurred, while on the right is a representation of the dwelling of the unfortunate "witches" Nurse, who was hanged on the gallows with the witch.

ACT III.
THE OLD SALAM FIELDS. "Yes, we will meet again—your day on Gallows Hill—where you may bid me an eternal farewell." This old prison was most unlike the conventional scene—dungeon so familiar to the stage—it is said to have been built of two thicknesses of heavy logs the outer course being laid horizontally as in an ordinary log house, and the inner course vertically as a stockade and heavily battened—the space between the two shells was filled with clay mud and the windows were heavily barred.

ACT IV.
THE OLD SALAM COURT HOUSE. "I don't ask for your mercy, but despite it." The memorably strange quest and answers used in the trial scene were taken directly from the official records of the witchcraft trials.

ACT V.
DAYBREAK ON GALLOW'S HILL. "It is but a stepping stone to eternal peace." Gallow's Hill is a barren rocky eminence now closely surrounded and hidden by factories. On the top are a couple of stone-edged trees popularly believed to have been used for the execution of witches but according to the best authorities a regular gallows was used.

Scenery by Lafayette W. Seavey.
Costumes by M. Herrmann.

Edmund Tearle TRAGEDIAN.

Now on Tour through the Principal Cities of Great Britain and Ireland as

RICHARD III., MACBETH, OTHELLO, HAMLET, BRUTUS (Julius Caesar), VIRGINIUS, etc.

Also Lecturer and Manager of

Theatre Royal, Sheffield,

—AND—

New Queen's Theatre, Longton.

AND TOURING

Charles Arnold in Ham the Boatman.

Edmund Tearle is prepared to negotiate with responsible American Managers. Authors or Stars to make, protect the Copyrights or tour them through the United Kingdom.

Permanent address
THEATRE ROYAL, Sheffield, England.

J. H. GILMOUR, AT LIBERTY

AFTER NOVEMBER 15, 1900.

Address NEW YORK & BROWN.

1901. SEASON 1902.

The Inimitable English Comedian and Musician,
MAX FEHRMANN,

in the successful Hebrew Comedy,
UNCLE ISAAC.

Written by Fred Maeder. Interpreted by a Great Company of Entertainers with Novel Spectacles. Advised like a circus. New Booking. Address 610 Broadway, New York Office.

OPERA HOUSE, BUTLER, NO.

WANTED.—A good Comedy Company for one week's engagement during the holidays. For opening, New House. Different programme each night. All dates after January 1, 1901, open. Address, with particulars,
W. H. WANNICK, Secretary.

American Academy of the Dramatic Arts

LYCEUM THEATRE BUILDING, N. Y. CITY

LYCEUM THEATRE BUILDING, N. Y.

The regular professional course of the Lyceum School, the Lyceum and other special classes and private lessons begin Oct. 27. Address the Secretary, 22 E. 28th St., N. Y. City.

Mr. W. MacLellan's Royal Edinburgh Concert Co.

Direct from the Edinburgh International Exhibition. Representatives of Scotch, English, Irish, Welsh and American programmes. A speciality. For terms and dates apply to
J. W. H. JONES, Chatterbox Hall, New York

44 West 40th Street, New York, or Mr. Duncan MacLellan, 40 West 40th Street, Brooklyn.

* * * The rate for Professional Cards is \$1 per square line for three months.

Helen Sedgewick

As COLLIE.

J. & R. HENRY'S CO.

George F. Hall

E. CHIPPINGTON CHASER

1500 MIDNIGHT ALARM.

Neil Burgess

THE COUNTY FAIR.

Under the Management of

DAVID TOWERS.

Address Union Square Theatre

Modjeska

Address,

COUNT CHARLES BOZENTA,
"The Players," No. 16 Gramercy Park, New York.

Emma Abbott

Season of 1900-01.

GRAND ENGLISH OPERA CO.

THE LARGEST, STRONGEST AND ONLY SUCCESSFUL
ENGLISH OPERA COMPANY IN AMERICA.

Address as per route.

CHAS. H. PRATT, Proprietor and Manager.

Archie Boyd

UNCLE JOSHUA

IN THE OLD HOMESTEAD ROAD CO.

SECOND SEASON.

Miss Adelaide Moore

Supported by

Mr. JOSEPH WHELOCK

And an excellent company of Recognized Artists.

Address as per route, or P. O. Box 2827, New York.

Maida Craigen

Permanent address, 181 West 30th Street, New York

BUSINESS ADDRESS,

44 West 28th Street.

Hubert Wilke

AT LIBERTY.

FOR DRAMA, COMEDY AND OPERA

Address as per route.

George Backus

LIGHT COMEDIAN.

Aunt Jack Company.

Address The Ripon.

Frank Dupree

BUSINESS REPRESENTATIVE

THE WOLF HOPPER OPERA HOUSE COMPANY.

Address as per route.

Theo. M. Brown

FREDDY BUDD, with CORA TANNER.

Address as per route.

Agnes Herndon

LA BELLE MARIE.

Season 1900-01. Under the direction of SPITZ & CHEN.
Address KLAU & WRIGHT, 22 West 30th St., N. Y.

Tonina and Lily Adams

JUVENILE ARTISTES.

En tour with GEORGE H. ADAMS—HE, SHE, HIM, HER
CO. Season 1900-01.

Alfred Young

Address care the American Academy of Dramatic Arts, 22
East Twenty-fourth Street.

Mr. Harry Pepper

THE VOICE.

Its production, training and cultivation. The pure school of English Ballad singing. Pupils prepared for opera both vocally and dramatically; also for concert, stage department, etc. Lessons given in speech from a vocal standpoint by vowel formation, breathing, etc. Amateur operatic and concert performances supervised.

Address or inquire

MR. HARRY PEPPER,
Vocal Studio,
The Crescent, 125 Fifth Avenue, New York.

Clarence Handyside

Address as per route.

Chas. T. Ellis

THE SINGER.

Fourth Year in Legitimate Domestic Comedies.

Address as per route.

C. A. WING, Manager.
ARCHIE H. ELLIS, Box Manager.

Clay Clement

BOSSO, with Miss Adelaide Moore.

Season of 1900-01.

Miss Toma Hanlon

PRIMA DONNA SOPRANO.

FAY TEMPLETON COMIC OPERA BURLESQUE CO.

Season 1900-01.

Louise Rial,

NINA in JIM THE PENMAN.

Address as per route.

Kittie Rhoades

STARRING TOUR.

Season 1900-01. In FALSE CHARM, by permission of
MARIE HUBERT FROHMAN.

Permanent address, Rhoades Lodge, Fort Byron, N. Y.

Will S. Rising

ACTOR-SINGER (Tenn).

Juvenile leads with "LOTTA" Season 1900-01.
Permanent address, FIVE A'S, 41 W. 28th Street, N. Y. City.

G. M. Welty

Manager Brady and Welty's

THE GREAT METROPOLIS.

Address this office.

Fannie D. Hall

PRIMA DONNA SOUBRETTE.

AT LIBERTY.

Address 223 West Thirty-eighth Street, New York.

William Blaisdell

LEADING COMEDY.

WITH McCALL OPERA COMPANY.

Address as per route.

J. W. Herbert

As COLUMBUS.

With RICE'S WORLD'S FAIR Company.

Address Starrett House, New York

Miss Jarbeau

SEASON 1899-01.

JEFF D. BERNSTEIN, Manager
D. S. VERNON, Business Manager.

Mark Murphy

SHERIFF CLUTCH in LATER ON.

Address as per route.

Beatrice Norman

THE YOUNGEST LEADING LADY AND VOCALIST IN AMERICA.

Announced hit as NINA, in KING OF THE KNIGHTS
AT LIBERTY

Address this office or Agents.

Miss Emily Rigl

As MARTHA

In St. James of New York.

Edwin Booth

Letters may be addressed

care of THEATRE 10

Joseph Haworth

LEADING.

In AUNT JACK and A MAN OF THE WORLD.

Will star during season of 1901-02 under the management of
W. S. TAYLOR.

Address as per route.

Rhea

(1900-01)

JOSEPHINE EMPRESS of the FRENCH.

Address as per route.

W. D. LOUDON, Manager.

Clara Louise Thompson

AT LIBERTY.

All communications address

44 West 28th Street.

Marie Cahill

HANLON'S SUPERBA CO.

Address as per route.

Arthur W. Tams

MUSICAL LIBRARY

ORCHESTRATIONS.

Will secure librettos and prompt-books of all Grand
Comic Operas for sale or to rent.

Address ARTHUR W. TAMS, Captain,
or, 416 W. 28th Street, New York.

W. W. Fowler

Wm. Warmington

Managers of Rice's Gorgeous Production,

THE CORSAIR.

Address as per route.

Mr. and Mrs. McDowell

(FANNY KEEVEN)

TOUR OF CANADA.

Presenting THE BALLOON. Address Gustave Frohman,
40 West 28th Street, New York.

George H. Adams

Acting Manager

HE, SHE, HIM, HER CO.

SEASON 1900-01.

Address as per route.

Ed. Collyer

(Brother of Day Collyer.)
TRAVELLER OF THE AGE OF VICTORY.
40 Clinton Place, 8th Street, New York.
Twenty five years' experience. Extra reasonable.
Reference, scholars—Fannie Rice, Amy Lee, Marie, all of
Follock, Victoria, Eva and Emma. La Voile, Victoria, Emma, Fannie,
Ella Wilson, Beatrice, Hamilton, Maud, Hattie, Marie, Rebecca,
Evelina, Dougherty, Mabel, Pollock, Alice Bryant and over 100
others.

Harry Brown

With LOTTA.

OCT. 27-NOV. 8

Edwin Stevens

AT LIBERTY MAY 1, 1891.

Address N. Y. Casino.

Miss Ada Glasca

PRIMA DONNA SOPRANO.

Address as per route, Temple, Cincinnati, Ohio.

Frank M. Kendrick

LA VALLIERE in CREDIT LORRAIN.

Edwin Lewis Co.

Season 1900-01.

Matt. L. Berry

AGENT.

TRAVEL'S OFFICE AND ELY CO.

Mrs. Emma Waller**ACTRESS AND ELOCUTIONIST.**

Engages ladies and gentlemen for the stage, and coaches them, actresses and others in special characters.
 Successful pupils: The Women Who Marry, Margaret Butler, Kathryn Kiddle, Louise Thompson, Con. Tarrant, Selma Torres, Della Turner, Con. Dean, etc.
 202 WEST 21st STREET, NEW YORK.

Rosa Rand**TEACHER OF****ELOCUTION & DRAMATIC CULTURE.**

Ladies and Gentlemen prepared for the stage, platform and home circle. Particular attention paid to coaching amateurs, and dramatic performances rehearsed.
 Residence, 211 West Thirty-eighth Street, New York.

Mr. Alfred Ayres**214 West 19th Street.**

Author of "The Orphan," "The Verdict," "The Menace," "The Secret of the Garden," "The Secret of the Garden," "The Secret of the Garden," etc.
 By mail, postage paid.

ELOCUTIONARY AND DRAMATIC INSTRUCTION**Arthur Hornblow****Correspondent of the Revue d'Art Dramatique, Paris.****French Plays Translated or Adapted.****MRS. REVISED.****Address: Gustave Frohman, 40 West 9th Street.****Mr. Jesse Williams****Gives Lessons in Vocal Culture.**

Deep Breathing, Vowel Formation, Tone Production and the Art of Singing in English.
 Address: 211 South Avenue, New York.

Hugh L. Reid**HIGH-CLASS SCENIC PAINTING.**

Scenic Studio of Miner's 2nd Ave. Theatre, 241 West Twenty-first Street, New York.

Sydney Chidley**SCENIC ARTIST.**

Late assistant to Richard Marston, at A. W. Palmer's Theatre.
 Address: MIRROR.

M. Herrmann

THEATRICAL and BALL COSTUMES.
 20 FORTH AVENUE, NEW YORK.
 Designer Theatricals a Specialty.

Hawthorne**COSTUMER.****4 East 21st Street, New York.****The Eaves Costume Co.****63 East 12th Street, New York.**

Defy competition in price, style or workmanship. Managers and the profession generally, will find it advantageous to obtain estimates from this old and reliable house. New wardrobe made to measure for sale or hire. The largest stock of American Theatrical and Operatic costumes in the United States—special \$2.50 suit to amateur theatricals—send for catalogue.

Celie Ellis**SOUBRETTE AND INGENUE ROLES.****COMIC OPERA AND COMEDY****Permanent address: 222 West 23d St., New York.****Joseph Arthur****AUTHOR OF****THE DISTINGUISHED SUCCESSES, BLUEJEANS and STILL ALARM.****Fanny Davenport****In a magnificent production of Sardou's****CLEOPATRA.****Julia Arthur****LEADING LADY.****Still Alarm Company.****Address: MIRROR.****Louis J. Monico****LEADING BARITONE.****For Comic Opera or Comedy.****Address: MIRROR.****Ben F. Grinnell****COMEDIAN.****Amor Comedy Co.****Address: Theatrical Mirror.****Charles Cowles****As CY STEBBINS****in THE CANUCK.****Rosa Rand****AT LIBERTY.****Address: 211 West Thirty-eighth Street, N. Y.****Florence Hamilton****Leading Lady with****KIRALFT'S WATER QUEEN CO.**

This season only. Will resume starring tour next season.
 Address: MIRROR.

Arthur Giles**CONSTANTIN.****CLEMENCEAU CASE.****Address: LOW'S EXCHANGE, 917 Broadway.****R. A. Roberts****STAGE DIRECTOR.**

For Charles Frohman, Al Hayman and William Gillette.
 Address: the HAYMAN-FROHMAN OFFICES, Broadway, New York.

Josephine Cameron**AMERICAN TOUR.****For time and terms, wire or write as per route.****Aldrich Knight****LEADING HEAVY.****TUV LEAF COMPANY.****Barry Johnson****in THE INSPECTOR.****Address: MIRROR.****Cyril Scott****Lycum Theatre, New York.****Anita Fallon****LEADING OR JUVENILES.****Address: MIRROR.****Steve Maley**

Character Irish Comedian. Disengaged for season '00-'01.
 Address: 129 East Nineteenth Street.

Kate Singleton

With Arthur Rehan Co., as Julia in Under the Gaslight.
 season 1900-'01. 211 East Fifty-fifth Street.

Arthur F. Buchanan**DISENGAGED.****Address: MIRROR Office.****Sedley Brown****ASSOCIATE MANAGER ACTORS' BUREAU.****Address: MIRROR Office.****Blanche Moulton**

Leading Heavies. At liberty. Last year with Fanny Davenport Company.
 Address: MIRROR, or Agents.

George Ober**PETER VAN COTT, in Hoyt & Thomas' SILENT PARTNER.****Adelaide Ober****CHARACTER ACTRESS.****Address: MIRROR.****William Haworth**

Having resigned from the Hubert Wilke Company, will be at liberty after Oct. 15.

Miss Emma R. Steiner

MUSICAL LIBRARY. Orchestration of 100 Operas for sale or rent.
 Address: Steinway Hall, New York.

Stanley Felch

COMEDIAN. COMIC OPERA or COMEDY.
 66 West One Hundred and Sixth Street.

Maude De Orville

At liberty for Summer and season 1900-'01. Leads and juveniles.
 Address: Lake, Ohio.

Margaret Bradford

KATE O'NEIL IN MONEY WAD.
 Under the direction of J. M. Hill.

Clarence E. Holt

Leading support with Robert Downing. Season 1900-'01. Address: care of MIRROR.

Frank Carlos Griffith

ACTING MANAGER. Late with Mrs. Langtry.
 25 Beacon Street, Boston.

Adelaide Deballovert,

Prima Donna, High Soprano or Musical Comedy. At liberty.
 Only first class. This office.

Bertine Robison**STELLA in THE INSPECTOR.****Former address: Lycum Theatre.****Miss Kate Davis****Address: 215 West Twenty-first Street.****Marie Hubert Frohman**

Special starring engagements only.
 Address: MIRROR Office.

Daisy Lovering**DANIELLYN'S The Millionaire.****Address: MIRROR.****Marie Hillforde**

LEADS. DISENGAGED. Address: 220 W. 40th St., N. Y.

W. H. Holloway

Leads and Wagon THE GREAT METROPOLITAN CO.
 Address: MIRROR.

P. S. Mattox**Business Manager: 211 West Thirty-eighth Street.****Fred. R. Zweifel****TREASURER.****Hoyt's & Texas Street.****Roland G. Pray**

Business manager Monroe and Rice's My Aunt Bridget. Fifth season. Address: per route.

*The rate for Two-line Display Professional Cards is \$2 for three months.

Lillian Hadley**Elle Elder in Season 1900-'01.****Mr. Marshall P. Wilder****Permanent address, care New York Post Office.****Miss Nina Bertini****Prima Donna Soprano. At liberty. 131 E. 30th Street, City.****Juliet Durand****Heavies or Juveniles. French parts assumed. Address: MIRROR.****Edward See****The County Fair Co. Address: care MIRROR.****Leontine Stanfield****13 W. 20th Street, New York.****Miss Emma Shewell****Late of Boston Museum. Juveniles. At liberty. MIRROR.****Lulu Klein****Alberta. Cora Tanner's One Error Co. Address: MIRROR.****Chas. W. King****Address: MIRROR Office.****William H. Dumont****With Lotta, season 1900-'01. Address: en route.****William H. Young****Stage Director. Address: 149 W. 14th Street, or Agents.****Laura Burt****Blue Jeans. 14th St. Theatre. Address: 149 West 33d St.****Sumner Clarke****Characters. At liberty. Address: 160 East 38th Street.****Dorothy Dickson****Fantine and Cosette, in "10." Address: MIRROR Office.****Lizzie Evans****Address: care Frohman's, 1127 Broadway, New York.****Viola Whitcomb****In The Witch. Address: MIRROR Office.****W. F. Rochester****Comedian McCaull Opera Co.****Eugene V. Brewster,****As Casinol, in Clemenceau Case.****C. E. Callahan****Manager Lizzie Evans, 1127 Broadway, New York.****L. L. Spooner****Joachim Flautist. Address: MIRROR.****Herbert Hall Winslow****Dramatic Author. Klaw & Erlanger, 25 West 30th Street.****Lansing Rowan****Address: MIRROR.****Alfred Ayres****As Shylock. Address: MIRROR Office.****Loduski Young****Leading Lady. At liberty. 1747 Madison Avenue, or Agents.****Alice King Livingstone****At liberty season 1900-'01. Address: MIRROR.****Loula Porter****With Elle Elder.****Oliver Jurgensen****Business Manager: Marie Hubert Frohman, 40 W. 26th St.****Alexander Fisher****Old Solomon. My Luck Co. En route.****Louise Mitchell****With Hattie's Supper. Address: MIRROR Office.****Emma Field,****En route in Barnes of New York.****Kate Alma****Contract—Kaw's Comedy. Marks & Norman, Agents.****George Fawcett****Address: MIRROR Office.****Miss Madge Carr****Miss Augustus Clark. Broadway Company. Season 1900-'01.****Sheridan Block,****Travels in Barnes of New York. Re-engaged.****Shepherd Barnes****Address: The Witch. Address: MIRROR Office.****G. Herbert Leonard****As Jack Ransome, MIRROR Office. The Shattuck.****Stella Rees****Leading business.****Address: care MIRROR.****William L. Beck, Esq.****Dramas, Farces to order. 180 Ohio St., Cleveland, O.****Marion Short****As Bess in The Witch. Address: MIRROR Office.****Grace Sherwood****Agencies and sublets. 1808 Frankford Ave., Philadelphia.****Pearl Eytinge****Leading. Address: MIRROR.****Rachel McAuley,****Playwright. Address: MIRROR Office.****Helen Ferree****Leads, Powers' Toy Tent Co. Season 1900-'01.****Harriet Avery****With W. T. Carleton Opera Company. Address: per route.****Ethel Chase Sprague****Emotional Ingenue. 20 E. 22nd Street, New York.****Marie Madison,****Dramatic author. Address: MIRROR Office.****Frederick Goldthwaite****Marquis de Presles—Tau Orphan—with Kate Claxton.****Frank R. Mills****With Held by the Enemy. Season 1900-'01.****Charles Jehlenger****As Walter Leyden in The Witch. Address: MIRROR Office.****Thos. J. Lawrence****Marie Walworth co.****Frank E. Aiken****Third season as the Earl in Little Lord Fauntleroy. No. 1 Co.****Augusta De Forrest****With Salini.****Eugene Jepson****"Brother Pyramus." Address: MIRROR.****Florence Hastings****Rose O'Connor in True Irish Hearts. En route.****Louise Sylvester****Address: MIRROR Office.****Agnes Stone****Opera or Comedy. Low's Exchange, London, Eng.****Mae Wentworth****At liberty. Ingenue or Emotional. Address: MIRROR.****T. S. Shephard****Leading Juveniles, with Mlle. Arne. Season 1900-'01.****Henry Dickson****Jean Valjean. In the melodramatic success "10."****Branch O'Brien****In advance of Elle Elder. Address: MIRROR Office.****Walter Perkins****With All the Comforts of Home Company.****Agnes Wallace-Villa****And her own company in The World Against Her.****Lucille La Verne****Leading lady with Lizzie Evans. Address: MIRROR Office.****Tellula Evans****Prima Donna. At liberty. Address: MIRROR.****Jessa Hatcher****Prima Donna, at Liberty. Marks & Norman, Agents.****James L. Carhart****Baron Hartfeld in Jim the Plumber. Season 1900-'01.****Verner Clarges****As James Nickerson in The Shattuck. En route.****J. F. Burrill****Manager. At liberty. Address: MIRROR.****Mrs**

HARRIS' THEATRE, BALTIMORE

Harris, Britton and Dean, Proprietors and Managers.

NOW
Ready
To Book

FOR
Season of
1891-92

THE
Harris
Circuit
OF
THEATRES

BALTIMORE,
WASHINGTON,
PITTSBURG,
CINCINNATI,
LOUISVILLE.

BALTIMORE,
WASHINGTON,
PITTSBURG,
CINCINNATI,
LOUISVILLE.

The Harris' Circuit of Theatres so successfully established by the late Manager Harris will be continued with the same excellent business methods under the firm name of

HARRIS, BRITTON AND DEAN.

Mrs. P. HARRIS, President.

Mr. R. L. BRITTON, Vice-President.

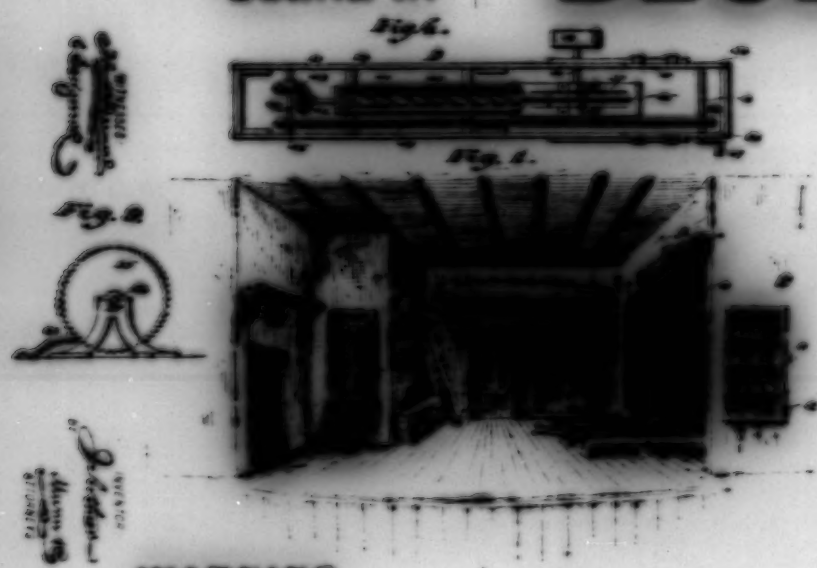
Mr. TUNIS F. DEAN, Secretary.

Address all communications to general office, HARRIS' ACADEMY OF MUSIC, BALTIMORE, MD.

THE SAW-MILL
SCENE IN

BLUE JEANS

A U. S. PATENTED
INVENTION.



WARNING.

UNITED STATES PATENT OFFICE
JOSEPH ARTHUR, OF NEW YORK, N. Y.
THEATRICAL APPLIANCE.

Specification forming part of Letters Patent, No. 428,978,
dated Oct. 21, 1890.

Application filed March 28, 1889. Serial No. 288,726. (No model.)

To ALL WHOM IT MAY CONCERN.

Be it known that I, Joseph Arthur, of the City of New York,

in the County and State of New York, have invented new and

improved Theatrical Appliances, of which the following is a

full, clear and exact description.

No invention relates to theatrical appliances, and has for its

object to produce a scene representing the interior of a saw-

mill, and operative machinery adapted to impart to the

scene a realistic effect.

The invention consists in the novel construction and combina-

tion of the several parts, as will be hereinafter more fully de-

scribed and pointed out in the claims.

Reference is to be had to the accompanying drawings, form-

ing a part of this specification, in which similar figures and let-

ters of reference indicate corresponding parts in all the views.

Figure 1 represents the scene as viewed from the front of the

stage. Fig. 2 is an enlarged elevation of one side of the scene,

showing the mechanism in front elevation.

Fig. 3 is a vertical section on line 33 of Fig. 2. Fig. 4 is a

plan view of the table adapted to travel upon the bed of the

machine. Fig. 5 is a plan view of a board adapted to be clamped

up in the table.

Fig. 6 is a perspective view of the board to be operated upon, and Fig. 7 is a

side elevation of the mock saw and the device employed in

connection therewith to produce a noise like sawing as the saw

moves.

The scene shown substantially complete in Fig. 1 is a box

setting representing the interior of a saw or planing mill. The

ceiling or roof, including the rafters, is visible, and likewise

the floor and other details, and upon the wall sundry shelves are

constructed, upon which cut or uncut boards, or both, are piled,

while at various points about the room piles of loose pieces of

timber are visible. In one side wall, A, for instance, one or

more preferably three openings or arches 10 are provided,

which afford a view of an adjoining room, or annex, B, the side

wall 11 of which contains a window 12 or other opening, ren-

dering the interior of the annex visible. In the annex the power

is located, which consists, preferably, of a motor driven either

by steam, electricity, hand, or through the medium of an animal

or water. The motor, when a steam or electric motor, is so lo-

cated that it may be plainly seen by the audience through the

opening 12. Above the openings or arches 10 are two main rooms

or chambers, each having two lines of horizontal upper shafting 13

and 14, are held to revolve in suitable bearings or hangers 15,

as shown in Fig. 2, the shafting 13 being of sufficient length to

cross the opening between the audience, and the other shafting

is made long enough to drive any mechanism that may be placed

in the adjoining openings.

Upon the inner end of the shaft 14 a pulley 17 is se-

curely fastened, and near the outer end—the end nearest the

audience—a clutch-collar 18 is attached to the shaft, and in

front of the collar a pulley 19 is loosely mounted, having a

clutch-surface on its hub capable of engaging with the clutch-

collar, the said pulley being carried in and out of engagement

with the collar by a shifting lever 20 of any approved con-

struction.

Within the annex, at the rear of the first opening of arch 10,

the main drive-shaft 21 is located, as first shown in Fig. 3, upon

which is keyed a large pulley 22, a cone pulley 23, con-

necting by a belt 24 with the shifting pulley 19, and a second smaller pulley 25,

connected by a belt 26 with the motor, the largest pulley being at

the outer end of the shaft and the drive pulley near the rear.

Near the inner end of the drive shaft another pulley 27 is loosely

mounted, containing a clutch face adapted for engagement with a

clutch-sleeve 28, loosely splined upon the shaft, the said

sleeve being manipulated through the medium of a shifting lever 29,

as shown in Fig. 2. The pulley 27 is connected by a belt 30

with a pulley 31a fast upon the outer end of the counter-shaft

32, which at its other end has secured thereon another pulley 33

and a third pulley 34 intermediate of its ends.

At each arch opening 10 a saw, planer, or other analogous

machine is placed, a saw being illustrated in the drawings. The

saw bed 35 consists, preferably, of a box like frame 36, which is

made in two or more sections, as shown in Fig. 4, for purposes

of transportation, the said bed being open at top and bottom,

supported by legs 37, and provided with upper side rails 38,

which may be substituted by grooves, if desired.

The rails or tracks are supported at their rear ends to form

stops or buffers 39, but other forms of stops may be employed.

Preferably at the rear of the center of the bed a saw 40 is se-

cured to a suitable shaft 41, mounted in bearings 42 projecting

upward within the bed. The saw shaft is connected to a one

end of the bed and provided with a pulley 43, which is con-

necting by a belt 44 with the inner pulley 17 of the counter-shaft

32. Within the bed in front of the saw is a sand-box feeding de-

vice, preferably consisting of a horizontally supported trough

45, containing a feed screw 46, having attached at its outer end

a development 47 which meshes with a similar pinion 48, se-

cured to a shaft 49 near the front of the bed. This shaft 49

has also attached thereto a spool-wheel 50, and at the rear

of the bed, which in practice is behind the scene, another

shaft 51 is located, provided with a crank arm 52 and a

spool-wheel 53, the spool-wheel 53 and 50 of the two

belts being connected by a chain belt 54. Thus, when the

saw is revolved the shaft 51 may be revolved by hand, and a

quantity of sand dust having been previously placed in the

trough, the sand dust will be supplied through the medium of

the screw 46 to the saw, as the board cut is very thin.

In connection with the bed a table 55 is employed, having

rollers 56 secured to its under face at each side to travel upon

the tracks 57 of the bed. The end of the table nearest the saw

is provided with a central longitudinal opening or slot 58 of

sufficient width and length to enable the table to pass forward

to a position act with the buffers 39, which limit its rearward move-

ment without the saw being brought in contact with the table,

and upon one side of the table at the upper face guide cleats 59

are fastened, while upon the opposite side of the machine at the

top one or more clamps 60 of any approved construction are at-

tached. The table is adapted to support and carry forward the

plank 55 to be cut. The plank 55, which is to be secured to the

section, consists of a main section d and a removable or auxiliary

section d'. The main section d or body of the plank d may be

richly plated with a wall sufficient to pass beneath the cleats,

and be held upon the table by the clamps, and of a length suffi-

cient for practical purposes. This body-section d of the plank

or board, as shown in the cross-section Fig. 7, is provided at its

inner end with a slot or opening 61, corresponding in size and

location with the opening 62 of the table, and the upper face of

the section d at the slotted end and at each side of the slot 61 is

provided with a dovetail recess, into which the strip of board or

section d' neatly fits, the said section or board to be cut being

provided with dovetail side edges 63, as illustrated in Fig. 7

and 8. Thus when the saw is in operation and the table is car-

ried forward the thin strip or auxiliary section d' only of the

board is cut by the saw, while to the audience it appears that

the solid board is being operated upon. The cut section after

the performance may be removed and another used section sub-

stituted. This form of board avoids the necessity of carrying a

number of noisy placed boards to be placed upon the machine,

and also economizes in the cost of the lumber destroyed.

I desire it to be distinctly understood that various modifica-

tions may be made in the machinery above described without

departing from the spirit of the invention—as, for instance, the

counter shafting may continue across the openings as one shaft

and other like mechanical substitutes may be adopted.

I further desire it to be understood that but one operative

machine may be employed, and when such is the case that a

change is desired nearest the audience, and the saws of the other

machines, which are dummies and are as illustrated in the

drawings, are the only parts to be revolved, but as these saws are not

intended to actually cut any lumber, and yet pass through the

lumber and seem to cut, it is necessary that the noise emanat-

ing from working saws shall be confined to some extent, and

this is accomplished by the mechanism shown in Fig. 9—

that is, a spring 64 is attached to the floor or stage at one end,

the other end being upwardly curved and brought in contact

with the saw. Thus as the saw is revolved the teeth of the saw,

constantly contacting with the spring, will cause a sound to be

produced somewhat in imitation of that heard in a saw mill.

Having thus described my invention I claim as new and desire

to secure by letters patent:

1. A theatrical appliance comprising a cutting tool, a table for

supporting and delivering the material to the tool, and a device

for supplying independently to the tool waste material of the

character so fit to that which the tool cuts or is supposed to

cut, substantially as described.

2. A theatrical appliance comprising a saw, a slotted and

sliding table, a slotted board supported upon the table, a thin

board fitted into the recess of the main board, and a device for

supplying independently sand dust to the saw, substantially as

herein shown and described.

3. A theatrical appliance comprising a series of saws, sliding

slotted tables, screws for supplying sand dust to the saws, and

spring for engaging the teeth of one or more of the saws, sub-

stantially as herein shown and described.

4. In a theatrical appliance, the combination, with a bed and

a saw mounted thereon, of a sand-dust feed screw mounted in the

bed in front of the saw and means for operating the screw, sub-

stantially as described, when provision is made for supplying

sand dust to the saw, as set forth.

5. In a theatrical appliance, the combination, with a machine-

bed and a cutting tool attached thereto, of a table held to slide

upon the bed, a plank adapted to be carried by the table and re-

ceived by passing of the tool, and a smaller plank adapted to be

cut by the tool and fitted into the sand-recess of the main

plank, substantially as shown and described.

6. In a theatrical appliance, the combination, with a sectional

machine bed and a cutting tool attached thereto, of a table held

to slide upon the bed, a plank adapted to be carried by the table

and received by the tool, a smaller plank adapted to be cut

by the tool and fitted into the recess of the main plank, and

means, substantially as described, for operating the tool, as and

for the purpose specified.

7. In a theatrical appliance, the combination, with a bed and

a saw mounted to revolve thereon, of a spring held to engage the

teeth thereof, substantially as and for the purpose set forth.

JOSEPH ARTHUR.

Witnesses.

J. F. PARKER, JR.
JAMES DAVIS.

THE COMING SUCCESS.

“CHRISTOPHER COLUMBUS”

AN OPERA IN FIVE ACTS.

By SIGNOR NOROONA (for many years violinist to the Emperor of Brazil). Libretto by H. KNAUFF, Sr., of Philadelphia.

EIGHT CHARACTERS AND CHORUS.

OPPORTUNITIES FOR FINE SCENIC EFFECTS.

INTRODUCING GRAND BALLET, ETC., ETC.

For further particulars address SIGNOR DE VALENCE, MIRROR office.